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CALIFORNIA ARTS & ARCHITECTURE

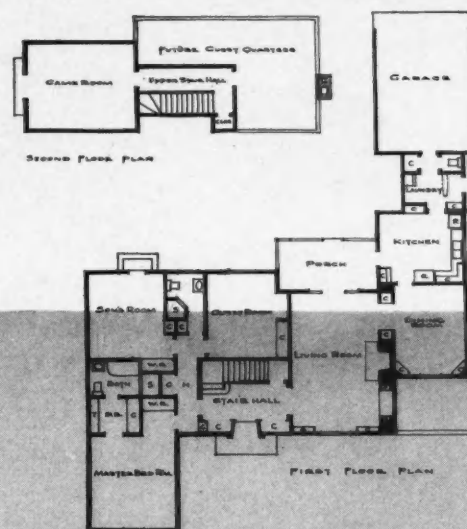


MARCH, 1939

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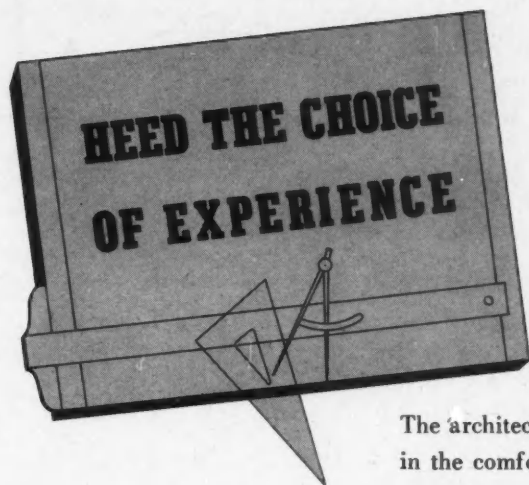
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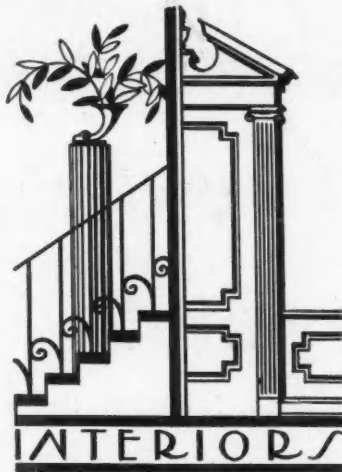
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GREETINGS!

THE Annual Conference of the American Institute of Decorators is to be held on March 20th in San Francisco under the auspices of our members in California. This event is not only significant as evidence of the great interest in the World's Fair in San Francisco, but serves to indicate the important role which the California Chapters have assumed in national affairs of the Institute.

Our attendance at the World's Fair as guests of California marks a memorable milestone in our history. The achievements of our Institute in the short span of its existence can best be measured in retrospect. It is only eight years ago that a group of leaders in our profession, having the vision and the courage which was born in the acceptance of principle and training as a prerequisite to our existence and continued success, came together for the purpose of giving expression to these principles through a nationwide association. From this first meeting has developed an organization counting among its members the leading decorators in all sections of the country and having representation in nearly every state of the Union.

The accepted axiom that in unity there is strength could have no greater confirmation than in the evidences of our growth over the past few years, a confirmation which is found not so much in the protection which we have found in the organized resistance which we have established against unethical trade abuses, but infinitely more in our constant progress towards ever higher standards of training, experience and ethical practice as reflected by our membership.

As our hosts on this occasion, our members in California not only symbolize the growth and national character of the Institute of Decorators but typify as well those principles and standards which inspired its birth. It is a pleasure and great privilege to come to California as their guest, a privilege from which we all must derive new inspiration and increasing hope for the future.

WILLIAM A. KIMBEL
President

THE Southern California Chapter of the American Institute of Architects extends its greetings to the Members of the American Institute of Decorators, attending their annual conference in San Francisco.

It seems a particularly opportune time for the architects of Southern California to congratulate the American Institute of Decorators on holding this conference at the World's Fair. We are certain that the traditional hospitality for which San Francisco is so well known and which is so becoming to a host, will more than amply repay the Eastern delegates in coming so far West to this World's Fair in San Francisco.

It is encouraging to observe the progress that the American Institute of Decorators has made in establishing itself as a representative national organization. The Southern California Chapter of the American Institute of Architects has, in recent years, made every effort to establish friendly relationships with the various organizations within our industry, which include structural engineers, decorators, contractors, sub-contractors, labor, and material men, and we know that better buildings are erected when a cordial relationship exists between these many groups.

There is every evidence that architects and decorators have successfully collaborated in their work in California, and there can be no question that the most successful and esthetically satisfying residences planned and erected in this area are definite examples of that mutual collaborative spirit. We hope that those of you attending this conference will arrange your return to the East through Los Angeles, particularly as an indication of support for your fine Los Angeles Chapter of the American Institute of Decorators.

EUGENE WESTON, JR.
President, Southern Calif. Chapter
American Institute of Architects

THE Los Angeles Chapter of the American Institute of Decorators has become so close a friend of the local Chapter of the American Society of Landscape Architects that it is with very great pleasure that we extend our greetings to the annual conference of the American Institute of Decorators as it meets in San Francisco.

The growing appreciation of this interdependence of the architect, the decorator and the landscape architect has widened the horizons and simplified the tasks of all three. We hope we may be included in the circle of your travels.

KATHERINE BASHFORD
President, American Society of Landscape Architects
Southern California Chapter



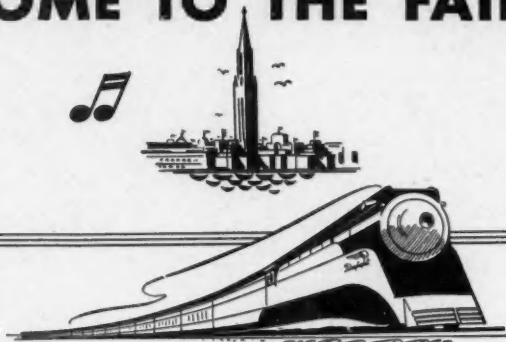
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IN THE SPECIAL MARCH ISSUE

The Golden Gate International Exposition

• Unique in treatment, this special issue of the Magazine of Art brings you a picture of the Golden Gate International Exposition of a character and completeness which you are not likely to find anywhere else.

If you are going to the Exposition, it will serve as a selective guide. If you are not going, it is an entertaining and satisfactory way to enjoy the "show"—at home. In either event, the March number gives you a permanent record of one of the greatest art displays the world has ever known.

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THE CALENDAR

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS & ARCHITECTURE, 2404 West Seventh Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENTS

GOLDEN GATE INTERNATIONAL EXPOSITION, on Treasure Island in San Francisco Bay, presents a conception of the new West. The buildings are modern in design, low, spacious and simple and provide a harmonious setting for the exhibits in painting, sculpture, fabrics, jewels, as well as the more material and commercial angles. The gardens are rich with fountains, pools and statuary in vistas of lawn and flowers.

SANTA BARBARA FORUM announces a symposium, March 13, at the Lobero Theater, including Dr. Ruth Alexander, an economist stating the case for capitalism; Dr. Marie Bentivoglio, a gifted speaker on either Italy or Austria; Dr. Anna Strong, editor of the only English paper in the Soviet.

TOWN HALL of Pasadena offers a series of lectures at the Civic Auditorium. The speakers of the month are: Burns Mantle, noted dramatic critic, March 7; Bertita Harding gives her new lecture "The Twilight of Royalty," March 23.

CLAREMONT COLLEGES present a lecture course at Bridges Auditorium. Sir Ronald Storrs, one of England's distinguished diplomats and scholars is heard, March 2, on "The Eastern Mediterranean."

TOWN FORUM HALL SERIES provides a course of lectures by well known speakers to a group of San Franciscans at the Curran Theater, Tuesday mornings at 11 o'clock, followed by luncheon at the Cliff Hotel. March 21, William Rose Benet discusses modern poetry.

ALINE BARRETT GREENWOOD, a popular speaker on current events and an unrivaled reviewer of new books and plays, accents the winter season in California for her hearers. Miss Greenwood is heard at the Shakespeare Clubhouse, Pasadena, the third Wednesdays at 11 a.m. The current date is March 15. In Los Angeles at the Wilshire Ebell Club Miss Greenwood is heard the third Thursday, March 16. The San Francisco series is given at the Italian Room, Hotel St. Francis. Miss Greenwood is also heard at Santa Barbara, San Diego and La Jolla.

TUESDAY EVENING FORUM series of lectures, sponsored by the Patrons Association, are given at the Pasadena Junior College. International Affairs is the topic of the month: March 7, "Palestine" (Symposium) Sir Ronald Storrs; March 14, "European Powder Keg" (Czechoslovakia) Ralph Lutz; March 21, "New News of Old Asia" (China-Japan) Hillis Lory; March 28, "The Mediterranean Tangle", Marguerite Harrison.

ONEONTA CLUB of South Pasadena presents the two remaining lectures of the season's schedule this month. March 6, H. V. Kellenborn, news commentator, speaks on "The World Today"; March 10, Captain John O. Craig talks about "Danger Is My Business".

PACIFIC GEOGRAPHIC SOCIETY, Globe Trotter Division, continues the series of illustrated lectures by well known explorers and travelers, at the Civic Auditorium, Pasadena, and at the Wilshire Ebell Theater, Los Angeles. The dates are March 28, Pasadena and March 30-31, Los Angeles, when Julien Bryan discusses "Mexico Today".

COMMUNITY FORUM, held in Science Hall, Mills College, the first and third Mondays of the month, reviews topics of general interest in a discussion by well informed guests and citizens.

AT HOTEL HUNTINGTON, Pasadena, Mrs. Jack Vallery is heard the second Tuesday of each month at 11 a.m. in a discussion of current events, coupled with reviews of new books and plays. At the same hotel on the third Thursday of each month Mrs. Edana Ruhm gives her "Events of the Hour", outlining the political situation, mentioning recent plays and new books.

SUNDAY EVENING EVENTS of community interest are announced at All Souls Church, Seventh Street at Lemon, Riverside, at 7:45 p.m. Dr. Selleck's Poetry Hour, with Mrs. Helen M. Steiner at the organ, March 5. March 12, 19 and 26, Dr. E. Paul Welch, Department of Philosophy and Religion, Occidental College, discusses "The Nature and Value of Religious Experience".

EVENTS in San Diego City and County for the month are:

March 3-4, Ethel Barrymore in "White Oaks", Savoy Theater.

March 13, Concert by Casadesu, pianist, Savoy Theater.

March 14, Program by Miriam Marmen, dance-mime, House of Hospitality, Balboa Park.

March 18, Lecture by Aline Barrett Greenwood, Casa de Manana, La Jolla.

March 20, Lecture by Aline Barrett Greenwood, Hotel del Coronado, Coronado.

March 21, Concert by Andre Segovia, guitarist, Savoy Theater.

March 23, Lecture by Mrs. Franklin D. Roosevelt, "Problems of Modern Youth", Russ Auditorium.

March 28, Jacques Cartier, dance-actor, Savoy Theater.

WORLD AFFAIRS ASSEMBLIES hold the current dinner, March 18, at the Vista del Arroyo Hotel, Pasadena. Reception in the lobby at 6:30, dinner at 7:00, and the program of discussions at 8:30 p.m.

HOUSE AND GARDEN, 921 Fair Oaks Avenue, South Pasadena, announces the Spring Flower Arrangement Show, March 16-17-18, from 10 a.m. to 10 p.m. Arrangements by southern California artists are shown in the charming small garden.

THE NATIONAL ORANGE SHOW is held, March 16 to 26, at San Bernardino. "Golden California" is the theme of the decorative scheme.

PASADENA FLOWER SHOW ASSOCIATION announces the Spring Flower Show is held, March 30 to April 2, at the Fannie E. Morrison Horticultural Center, Brookside Park.

IMPERIAL COUNTY MID-WINTER FAIR may be enjoyed at Imperial, March 4-12. A display of agricultural and citrus products is augmented, March 11-12, by the annual Horse Show, and by a vaudeville circuit appearance twice daily. A Junior Fair is included.

PALM SPRINGS announces the Sixth Annual Circus Week, March 13-17, with the Circus predominating the 17th.

HORTICULTURAL SOCIETY of Santa Barbara County sponsors the Spring Flower Show at the National Guard Armory, Santa Barbara, March 31-April 1-2. Entries from the large estates of Santa Barbara, Montecito and Hope Ranch as well as from the small gardens.

WISTERIA FETE, Sierra Madre, announced for March 15-April 30, according to the weather. This famous wisteria vine covers an acre of the Wisteria Gardens, and was planted fifty years ago.

LOS ANGELES TURF CLUB at Santa Anita continues the meet through March 11, every day except Sunday and Monday, with the \$100,000 Santa Anita Handicap on March 4. The San Juan Capistrano Handicap, \$25,000 closes the season, March 11.

SANTA BARBARA COUNTY POLO ASSOCIATION sponsors the Pacific Coast Intra-Circuit Polo Championship, Fleishmann Fields, Santa Barbara, for the James Wood Colt Memorial Trophy, to March 12. During this period the Billings Gold Cup for high-goal teams is played.

AT DEL MONTE the Pacific Coast 20 Goal Polo Championship is played, March 20-April 2.

MONTEBELLO announces the Friendly City Gold Tournament at the Montebello Country Club, March 19. This is invitational golf with 14 cities of Western San Gabriel Valley participating.

PALM SPRINGS holds the Fifth Annual Invitational Tennis Tournament, March 25-26.

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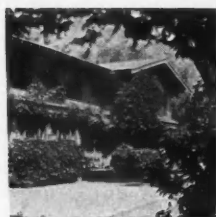
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SNOW SPORTS continue popular in the mountains. At Yosemite the announcements include: Gold and Silver Ski Tests at Badger Pass, March 11; Wilbur May Challenge Trophy Race for Winter Club members, March 12; Western Kandahar Ski Race, under the auspices of the Sierra Club, March 17-18; conducted Ski Tours over Badger Pass trails, March 25, and Gold "Y" test run over the Rail Creek course, March 26. Big Pines Final Tournament, March 4-5.

CALIFORNIA STATE SKI CHAMPIONSHIPS in downhill, slalom, cross country, March 25-26, is held in Inyo-Mono ski fields, at McGee mountain or in Little Round Valley, depending on wind conditions. Entries from all sections of California accepted on qualification.

OPEN "Sail Boat Race" around Catalina Island for Frank L. Shaw Perpetual Trophy, March 4-5, for large racing and cruising sailing yachts. Race starts off the Los Angeles Yacht Club mole at noon.

CALIFORNIA ARBOR DAY is observed March 7, the birthday of Luther Burbank, and marks the opening of "Conservation Week".

AT GRIFFITH OBSERVATORY AND PLANETARIUM, Los Angeles, the March subject is "When Arcturus Marked the Pole", and the planetarium lecture explains why we have different North Stars over the centuries. There is free use of the 12 inch telescope nightly. Subjects for March: Castor, one of the twin stars, March 1-10; Sirius, dog star, March 11-20, Orion Nebula, March 21-31.

NINE O'CLOCK PLAYERS, the dramatic branch of the Assistance League of Hollywood, announce six performances of their annual children's play for March. The first performance is a matinee, 3:30, March 17, Saturday, March 18, there is a morning play at 10:30, and another in the afternoon at 2:30. The fourth production is scheduled for March 24, and Saturday, March 25, there will again be two performances, morning and afternoon. The funds are devoted to charity.

THE BENEFIT, "All Star Show of 1939", is held at the Shrine Auditorium, Los Angeles, March 9. Edward Arnold is chairman of this Mt. Sinai hospital charity show.

SOCIAL SERVICE SECTION of the Pasadena Shakespeare Club Juniors sponsor a benefit bridge, March 11, at the clubhouse to increase the fund needed for their charitable activities.

CHARITY DAY is March 13 at the Santa Anita race track. The entire gate and concessions receipts, and the track's share of the money paid through the pari-mutuel machines, are turned over to four major charitable organizations, the Shrine, the Elks, the Jewish Welfare and the Catholic Youth agencies.

SOUTHWEST MUSEUM, Highland Park, Los Angeles, continues the lecture course through the month:

March 5, Arthur Woodward, Silverwork of the Navaho Indians, illustrated with lantern slides.

March 12, Margaret McGary, Isles of the Caribbean, illustrated with moving pictures in color.

March 19, Ralph H. Anderson, Through the Seasons in Yosemite, illustrated with lantern slides in color.

March 26, The Jarabe Dancers, under the direction of Eleanor Hague.

SEEKERS of wild flowers will be pleased to know that the ceanothus—popularly called California wild lilac—has appeared and that a new variety has been discovered on a mountain peak near Lompoc by E. D. Rowe, landscape gardener for La Purisima State Park, and has been officially recognized and christened Ceanothus remensis. Many additional wild flowers may be found in the district around Santa Maria the last half of this month and all of next.

DR. EDUARD BENES, former president of Czechoslovakia, addresses the Modern Forum, March 17, at the Shrine Auditorium, Los Angeles.

MUSIC

SAN FRANCISCO SYMPHONY ORCHESTRA, Pierre Monteux, conductor, presents the winter season of symphonies at the Memorial Opera House. The schedule offers Friday afternoon and Saturday night (repeat) concerts to May 5-6. The current dates are March 3-4, no guest artist; March 10-11, Alexander Brailowsky, pianist; March 17-18, Roland Hayes, tenor; March 24-25, Robert Casadesu, pianist, March 31-April 1, Nathan Milstein, violinist.

PHILHARMONIC ORCHESTRA of Los Angeles, under the direction of Otto Klemperer, provides a series of concerts at the Philharmonic Auditorium, to continue through April. The season includes the customary fortnightly pairs of Thursday night-Friday afternoon concerts, and a popular priced series, Friday matinee and Saturday night.



Wisteria Gardens, Sierra Madre, the scene of the famous Wisteria Fete in March.

The dates and guest artists for the month are: March 3-4, Serge Prokofiev, composer-pianist; March 9-10, Gimpel and Borisoff, violin and cello; March 17-18, Robert Casadesu, pianist; March 23-24, Paul Hindemith, viola, and March 31-April 1, Joseph Achron, violinist.

ART COMMISSION of San Francisco sponsors a season of Municipal Concerts at the Civic Auditorium. March 29, Basil Rathbone is the narrator for Schumann's "Manfred", with the Municipal Chorus and the San Francisco Symphony Orchestra under the direction of Pierre Monteux.

THE BEHYMER concert series at the Philharmonic Auditorium, Los Angeles, includes Richard Tauber, Ivric tenor, in song recital, Tuesday evening, March 7. He gained fame in Franz Lehar's operettas. Igor Gorin, baritone, offers an interesting program for his recital, Tuesday evening, March 14. A brilliant event of the musical season is a recital by the distinguished Polish pianist, Paderewski, Sunday afternoon, April 2, at the Shrine Auditorium.

CARMEL MUSIC SOCIETY presents two programs this month. The Pasquier Trio, string trio, is heard, Friday, March 10, and Robert Casadesu, pianist, gives a recital, Wednesday, March 22.

COLEMAN CHAMBER MUSIC ASSOCIATION presents the concerts on Sunday evenings at the Playhouse, Pasadena. The artists of the month, appearing March 5, are the Pasquier Trio, and Alice Coleman Batchelder, pianist, the founder of the organization.

ELMER WILSON CONCERT COURSE is offered at the Civic Auditorium, Pasadena, and presents Vitya Vronsky and Victor Babin, a young Russian duo-piano team, April 4.

MUSIC BRANCH of the Community Arts Association of Santa Barbara offers a series of musical events at the Lobero Theater. The Los Angeles Philharmonic Orchestra, Otto Klemperer, conducting, presents a concert, March 14.

THE CLAREMONT COLLEGES artist course, in Bridges Auditorium, provides unusual opportunities to the students and guests. Robert Casadesu, French pianist, appears in concert in March.

SPRING CONCERT SERIES at Mills College presents Ernest Wolff, baritone, March 1.

CULTURAL ARTS ASSOCIATION of the San Fernando Valley presents a concert series at the Donna Hubbard Auditorium, Van Nuys. The current concert is given, March 17, by Igor Gorin, baritone.

MERLE ARMITAGE announces a program by Martha Graham, modern dancer, with Louis Horst at the piano, March 10, at the Philharmonic Auditorium, Los Angeles, and a recital by Andres Segovia, Spanish guitarist, March 24.

BIENNIAL CONVENTION of the California-Western Music Educators Conference is held at Long Beach, April 2-5. The all-conference orchestra will be directed by Vladimir Bakaleinikoff. The band of 150 pieces will be conducted by A. A. Harding, director of the University of Illinois band. J. Spencer Cornwall, whose Mormon Tabernacle Choir has a national reputation, conducts the chorus of 300. April 3, the Southern California Junior College Music Association presents its annual music festival, and a combined choir under the direction of S. Earle Blakeslee of Chaffey Junior College, and 135 piece band conducted by Frank Mancini of Modesto.

BACH SOCIETY of Pasadena presents the second concert of the season, March 19, at Culbertson Hall, Wilson Avenue and California Street.



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THEATER NOTES

THE PLAYHOUSE, Pasadena, announces a quartet of plays for the Spring schedule, a varied selection but all good theater. Two plays are given each month, each running approximately two weeks, and opening on Tuesday evening. Matinee on Saturday only, no performance on Sunday. Gilmore Brown is the supervising director.

March 7-18, "Brother Rat" by John Monks, Jr. and Fred Finklehoffe.

March 22-April 1, "Olympia" by Ferenc Molnar. This play opens on Wednesday to allow the 10th annual One-Act Play Tournament for High Schools and Junior Colleges to complete their finals at the Playhouse, Monday and Tuesday, March 20-21.

April 4-15, "The Unguarded Hour" by Bernard Merivale.

April 18-29, "To Quito and Back" by Ben Hecht.

COMMUNITY PLAYERS of Palo Alto announce a January to June season and maintain a high order of presentation. The schedule includes:

March 22-23-24-25, "You Can't Take It With You" by Moss Hart and George Kaufman.

March 3 at 7:30, March 4 at 2:30, at the Children's Theater, "The Emperor's New Clothes".

MEXICAN PLAYERS, in a theater in the Padua Hills near Claremont, entertainingly recreate the days of their forefathers in old Mexico. Legends, folk lore, dances and songs are interwoven into gay comedies, sometimes with a touch of pathos, and it all makes grand entertainment. A story of the Gulf of Mexico, played in English, entitled "Joaquin" is given through March 25. The performances are on Wednesday, Thursday, Friday and Saturday evenings, and at Wednesday and Saturday matinees.

THEATER AMERICANA, under the direction of Fergus Reddie, functions through the interest of the local talent and presents dramatic incidents dealing with the life of America, either today or yesterday. Productions are offered at the Recreation Building, head of Lake Avenue, Altadena.

THE ORIGINAL YALE PUPPETEERS return in March with their new topical review, "It's a Small World", and appearances are listed: March 26, Valley Hunt Club, Pasadena; March 27, Long Beach Ebell Club; April 3, Los Angeles Ebell Club; April 4, University of Southern California, and April 11, Women's Club of Ventura.

BILTMORE THEATER, Los Angeles, announces the appearance of Ethel Barrymore in "Whiteoaks", opening March 6.

THE WAYFARERS, 1749 Clay Street, San Francisco, present "The Fair Helen" by Henri Meilhac and Ludovic Halevy, March 2-3-4.

LABORATORY THEATER, which functions as part of the Playhouse, Pasadena, gives performances in the Recital Hall each alternate week, selecting plays by new playwrights for presentation. March 20-25, "Nancy Moon."

ART CALENDAR

BERKELEY

AN ARTIST'S PLACE, 2193 Bancroft Way: Maintained by a group of artists with shows scheduled in rotation.

CARMEL

CARMEL ART ASSOCIATION: Oils, watercolors, etchings, prints and sculpture, the work of members.

CLAREMONT

SCRIPPS COLLEGE: The Florence Rand Lang studio continues the exhibition by members of the faculty.

CORONADO

GALLERIES, Hotel del Coronado: The work of American and European artists.

DEL MONTE

DEL MONTE GALLERIES, Hotel del Monte: Oils, watercolors and pastels.

FILLMORE

ARTISTS' BARN: To April 2, oil paintings by Douglas Shively; watercolors by Lawrence Hinckley; sculpture by Jason Herron.

GARDENA

GARDENA HIGH SCHOOL: Exhibition from the permanent collection.

GLENDALE

TUESDAY AFTERNOON CLUB, 40 North Central Ave.: The work of Stan Pociucha Poray.

HOLLYWOOD

ASSISTANCE LEAGUE, 5604 De Longpre Ave.: To March 11, children's character portraits by "Lietta," a Pasadena artist, the illustrator of Dorothy Baruch's "Funny Little Boy."



A watercolor by Guy de Bouthillier whose work may be seen at the Bolton and Van Horn studios throughout March.

BOLTON AND VAN HORN GALLERIES, 449 La Cienega-South: Exhibition of watercolors by Guy de Bouthillier.

CONTEMPO GALLERIES, 919 Sunset Blvd.: Prints, black and white and in color.

MAGNUSSEN STUDIO, 9047 Sunset Blvd.: Art craft in metal, special settings for semi-precious stones.

PRINT ROOMS, 1748 N. Sycamore: Collection of old and modern prints.

PUBLIC LIBRARY, Hollywood Blvd. & Ivar Sts.: The work of local artists.

LAGUNA BEACH

LAGUNA BEACH ART GALLERY: Continues the February-March group exhibit.

LONG BEACH

ART ASSOCIATION, Villa Riviera: Junior exhibition.

LOS ANGELES

ART COMMISSION, Room 351 City Hall: Oils by Scandinavian-American Art Society of the West.

BILTMORE SALON, Biltmore Hotel: Paintings by Jack Wilkinson Smith.

CHOUINARD ART INSTITUTE, 741 S. Grand View: Invited artists.

FEDERAL ART PROJECT GALLERY, 2328 W. Seventh St.: To March 17, technical process in development of murals. March 23 to April 7, the children's exhibit, the ages of the children range from seven to fourteen years.

FOUNDATION OF WESTERN ART, 627 S. Carondelet St.: Southwestern landscape and figure painters hold the sixth annual exhibition.

FRIDAY MORNING CLUB, 940 S. Figueroa St.: Painters and Sculptors Club holds 16th annual exhibition. Miniatures by Misses Baxter, Bush, Clark, Fulton, and Matlick.

LOS ANGELES MUSEUM, Exposition Park: Paintings by William Wendt, retrospective; Paintings by Millard Sheets. In the symposium of design: American Decorative Arts, 17th-18th centuries, American glass, samplers and embroidery, European and American, 18th-19th centuries; Tapestries, European; Indian arts, contemporary southwestern.

LOS ANGELES PUBLIC LIBRARY, 530 S. Hope St.: Exhibition by "Women Painters of the West," Mondays through Fridays, 12 noon to 4:30 p.m.

ARROYO SECO LIBRARY: Watercolors and block prints by Stephen de Hospodar.

OTIS ART INSTITUTE, 2401 Wilshire Blvd.: Spring term opens March 7, presenting a program of varied interest and value to the students of art.

SOUTHWEST MUSEUM, Highland Park: Special exhibit of American Indian portraits by the well-known specialist in this field, E. A. Burbank. His portrait gallery is representative of nearly every surviving Indian tribe of the West.

STATE EXPOSITION BUILDING, Exposition Park: Selections from the permanent collection. Paintings by Sam Hyde Harris.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: Currier and Ives prints; paintings by Charlot; old Spanish locks and keys.

FRANCES WEBB GALLERIES, 2511 W. Seventh St.: California artists.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: To March 29, showing of European Master Drawings of the 19th and 20th centuries, contributed by institutions, collectors and art dealers.

OAKLAND

BAY REGION ART ASSOCIATION, 14th and Clay Sts.: Exhibition of the work of members.

OAKLAND ART GALLERY, Municipal Auditorium: To April 9, annual exhibition of oil paintings.

PALM SPRINGS

PALM SPRINGS ART GALLERY: Watercolors by Arthur Beaumont; sculpture by Gladys Lewis Bush, to March 15.

PASADENA

AMYMAY STUDIO, 66 North El Molino Avenue, Pasadena, announces an exhibition of cut-outs by Lisl Hummel, March 24-25, afternoon and evening. The work of this artist is effectively used in the illustration of books, and the various examples selected for this showing are of wide and varied interest.

JOHN C. BENTZ GALLERIES, 27 S. El Molino Ave.: Oriental art in ceramics, carved jade and ivory, and a fine collection of Chinese prints.

HUNTINGTON HOTEL GALLERIES: Oils by Frank Moore.

GRACE NICHOLSON GALLERIES, 46 N. Los Robles Ave.: Opening March 13, annual exhibition by the Pasadena Society of Artists to continue to April 15. Invitations have been issued to a private view and tea, Sunday, March 12, 3 to 6 p.m.

POTTINGER GALLERY, 171 E. California St.: To March 18, watercolors by James Couper Wright; March 18-April 10, recent work of Ethel Rose; etchings by Robert Austin, English artist.

PUBLIC LIBRARY, Walnut at Garfield Sts.: To March 17, exhibition of Honor Award homes and crafts by Southern California Chapter, A.I.A.

POMONA

POMONA CAMPUS GALLERY: To March 14, paintings by the late Alexandre Jacovleff.

RIVERSIDE

RIVERSIDE ART ASSOCIATION, Rotunda of Mission Inn: The work of members in varying media.

SACRAMENTO

CALIFORNIA STATE LIBRARY: Prints with ideas, from the library's collection.

E. B. CROCKER ART GALLERY: Show by local artists.

SAN DIEGO

FINE ART GALLERY, Balboa Park: Paintings by Ruth Peabody, Douglass Parshall, Phil Paradise; portraits of contemporary San Diegans; Swedish exhibit; second annual California Ceramic Arts exhibition.

SAN FRANCISCO

COUVOISIER GALLERIES, 133 Geary St.: Andre Girard paintings; miscellaneous American and French moderns.

DE YOUNG MUSEUM, Golden Gate Park: Etchings by Rembrandt van Rijn, lent by Lessing J. Rosewald.

PAUL ELDER GALLERY, 239 Post St.: To March 11, watercolors by Howard Simon; from March 13-April 1, watercolors by Victor de Wilde.

GUMP'S, 250 Post St.: To March 18, Rolf Pielke shows drawings and watercolors; March 20-April 18, paintings by John Gamble; March 6-25, Harold Wagner and W. C. Faville, Balinese drawings, carvings, textiles.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Paintings by Thaddeus Welch; paintings and sculptures by San Francisco artists.

SAN FRANCISCO MUSEUM OF ART, Civic Center: To March 16, tapestries designed by contemporary artists. To March 26, oils by Irma Engels; sculpture by Bernhard Sopher; oils and watercolors by Raoul Dufy; oils, pastels and drawings by Frederico Castellon. To April 15, Shaw finger painting. In the Art Association Gallery: oils by Emilie Sievert Weinberg; oils and watercolors by Erle Loran; gouaches by John Hailey.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 Mission Dr.: Contemporary California Artists.

SAN MARINO

HUNTINGTON LIBRARY & ART GALLERY: Latest addition to the gallery is the portrait of George Washington by Gilbert Stuart, painted in 1797 for Charles Baring. Among the additions is a painting by J. M. W. Turner, "Carlton Hill, Edinburgh," illustrating a different phase of the artist's work from the other Turner in the Huntington collection.

SANTA ANA

SANTA ANA PUBLIC LIBRARY: To March 14, watercolors by Milford Zornes.

SANTA BARBARA

FAULKNER MEMORIAL GALLERY, Public Library: Marie Zimmerman shows jewelry and metal work; Ruth Burke, wax miniatures; Erica von Kager, portraits. In the small gallery, Hokusai drawings, lent by the Seattle Art Museum.

SANTA MONICA

SANTA MONICA ART ASSOCIATION: Shows the work of members in varying media.

SANTA MONICA LIBRARY: Lorser Feitelson Group, paintings.

SEATTLE

SEATTLE ART MUSEUM, Volunteer Park: To April 2, eleventh annual exhibition of Northwest Print-makers; paintings by Bear Newman; the art of India, a collection of sculpture and painting illustrating phases of Indian art; paintings and drawings by Holbein.

STOCKTON

HAGGIN MEMORIAL GALLERIES, Victoria Park: Selections from the permanent collection, in paintings, prints and sculpture.

OTIS ART INSTITUTE

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"Fishing Industry", one of a series of four lunette murals designed by Henrietta Shore for the Santa Cruz Post Office under the Treasury Art Project commission.

HENRIETTA SHORE, ARTIST

By EDWYN A. HUNT

SEVERAL years ago I saw a very beautiful modern dining room in the downtown Bullock's Store in Los Angeles. I learned the room was decorated by Miss Le Mare, and one of the striking features of that room was an abstract painting of a calla lily by Henrietta Shore. The simple dignity and beauty of the room plus the absolute appropriateness of the painting itself have remained with me.

Several days ago I had the pleasure of discussing Miss Shore's art with the artist herself. In fact, as a result of that visit in San Francisco I made a special trip to Santa Cruz to see four mural paintings which she had done for the post office in that city. I had seen Miss Shore's work at different exhibitions for the last several years, and had often wondered what she looked like. Her work was so clean-cut, so beautifully organized, and so well painted, that I never could make up my mind as to her physical appearance; and when I walked into W. & J. Sloane's to see her, I was not expecting to see such a vigorous personality.

Miss Shore is a good example of the modern artist who is well grounded in painting technique and who, consequently, can do abstract subjects or naturalistic work equally well. Miss Shore is Canadian by birth and became an American citizen in 1921. She studied in Toronto, Canada, in the New York School of Art and in the Art Students' League in New York City, and later at the Heatherley Art School in London and in Haarlem, Holland. Her pictures are in leading galleries throughout the United States and Canada, and she has done six murals in California, and was awarded first prize for the San Francisco Society of Women Artists in 1928, and the first prize for the Graphic Arts by the San Francisco Art Association in 1931. *Henrietta Shore and Her Work* by Merle Armitage was published in 1933 by E. Weyhe of New York City.

Her work is interesting primarily because she represents a school of painting in the world today that is extremely modern, very simple, and yet is based on older technique. I place her in the same category as Grant Wood of Iowa and Diego Rivera in the handling of her subject matter. What I am trying to say is that she does not paint in an imitation Cézanne technique, or like the stiff-legged primitives, nor does she try to slap a little color onto a canvass and call it "surrealism" or "dadaism," or some other fanciful, crazy phantasmagoria; but she does paint cleanly, vigorously and with a fine sense of proportion and good draftsmanship.

The murals at the Santa Cruz post office are large lunettes over the doors in the main hallway. One represents artichoke pickers, and another one limestone quarry workers; another one, fishermen mending their nets, and the fourth one, Brussels sprouts workers. There is nothing picturesque about

these subjects, but she has handled them in a decorative, picturesque manner. She uses brilliant, clean color and shows an unusual understanding of color. I think the most interesting mural of the group is the one of fishermen, and there the nets themselves merely weave a pattern throughout the picture of a soft brown, red-violet tone. The pictures themselves are, strictly speaking, easel pictures and not suitable as murals.

I watched the people who came into the building, and I didn't see one person look up at the pictures themselves, which is not any fault of Miss Shore; but the cold gray walls surrounding the murals were not conducive to artistic thinking.

Miss Shore is primarily an easel painter and might have to undergo considerable "compression" in order to fit her vigorous personality into the more restricted technique of architectural decoration. She is having a request exhibition at the Passadoit Galleries in New York City, beginning in April, and I feel that it is quite an honor to her to be offered such a complimentary showing, and it is certainly a distinct credit to California to have one of our own artists given such an opportunity.



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CALIFORNIA POETS' CORNER

On Washing a Piece of Bric-a-Brac
Shaped in the Likeness of a Boat

By IRENE SUTTON

And are you tamed? Although I hold
You thus ignobly in my hand
To dip your pointed prow in bland
And foaming suds, to scrub your bold
And billowing sail, I feel you are not tamed.

I am shamed
That my mean kitchen hand enfold
The ghost of one who spurned the land
And cast a flying shade on sand
In seas remote and old
And surged past shores outlandish and unnamed.

How came you here? What sly fear sold
Your wild white wings to grace a grand
Piano's static curve, to stand
Forever with sails stiff and cold?

You do not speak; but I am old
And my caught heart can understand:
For this safe, familiar strand
I, too, have sold
The moon-wild waste of open sea
The strange birds overhead
The great horizon of the free—
I, too, am fixed and safe, and dead.

Rain

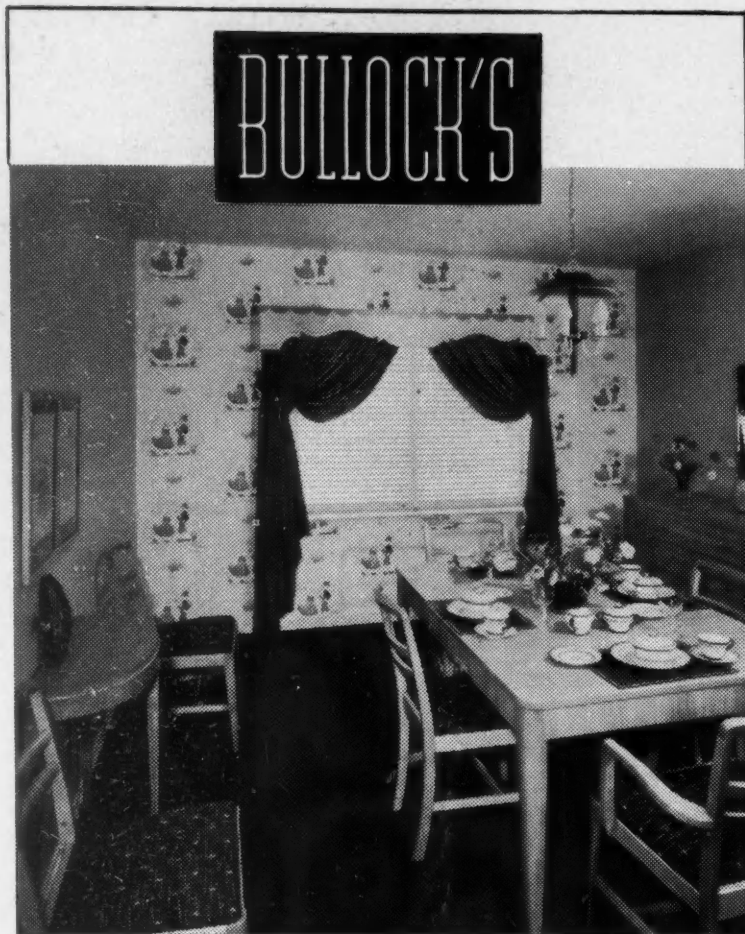
By ROSALIE MOORE

This coursing light, this arrowed wall,
Is higher than sleep, is rapid as fall
Of feet down youth's green interval.

Forget the place, the mind's dark closet;
Listen beyond the room and lose it;
In only the peerless house remain
Of the rain.

Of Western Poets

Rosalie Moore was winner in two of the worthwhile poetry contests of last year—the Charles H. Sergel contest, sponsored by the University of Chicago for a one-act poetic drama, and in the Browning contest sponsored by the Writers' Guild. *The Boar*, founded upon a Greek story, was the winning drama, and brought a prize of five-hundred dollars to its writer. In the Browning contest, Miss Moore was second, with *Eternal City*.



TRADITION LIVES IN

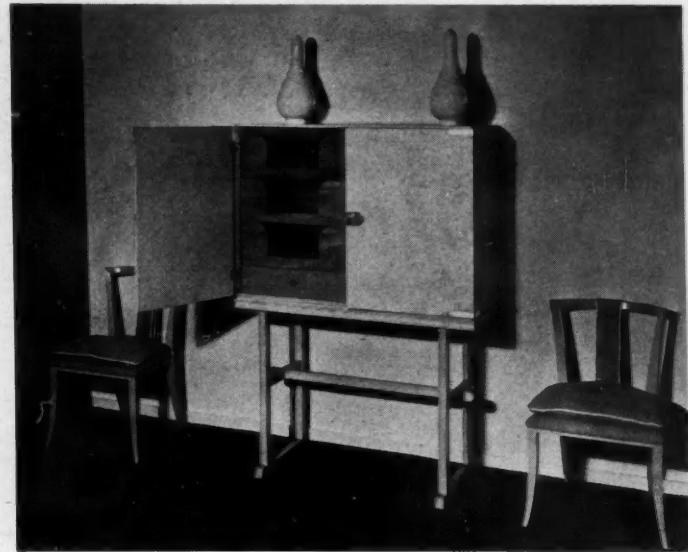
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NECESSITIES AND ACCESSORIES

By ELLEN LEECH

DECORATION is constantly evolving, not only because of new materials but because of the changed conception of living. Now whether the home be east, west, north or south provision must be made for an out-of-doors existence, as well as a greater liberty in the use, the interchangeableness, of the interiors. Old pieces and old usages have been revived, while modern lines take on a new and more agreeable aspect.

ACCORDING TO need and nature the furniture may be selected. The field grows wider year by year. Fortunately it has become entirely evident that combinations are desirable, periods are not strictly followed. Only a genuine student of furniture may know to what period to assign the claw and ball foot, or when slats and splats, boule and bombé first appeared. Fine old pieces, good reproductions, selections from the best of the modern designs may be used together and a pleasing as well as a workable interior evolved.

MIRRORS may be square, round, oblong or with lines that flow and curve. It is the placement of them that increases their value. Mirrors add a sparkle to an otherwise dim corner or corridor and give an inference of spaciousness. A crystal clear mirror is always decorative, particularly so when it reflects the garden, a painting or recreates a pleasing section of the room. They may be used without a frame of any kind or with the plainest or most elaborate framing. Frames were matters of moment in Colonial days, and the mirrors from the Orient are usually very delightfully framed, either carved, inlaid or painted. Twin mirrors are used for the small foyer or in odd corners of a room.

CHAIRS are an inexhaustible subject. Some reach the proportions of a divan and others are as sleek, smart and tidy as a fresh primrose. They are carved, painted and upholstered in every combination and every known wood, to say nothing of

Charak Modern is a new sophisticated creation by a well known manufacturer. Above a commode has a pigment maple base with top of leather. The side chairs are of pigment maple also with removable cushions and an upholstered back panel. Below a dresser in pigment maple has three large drawers, a straight lined mirror is divided into eight sections.

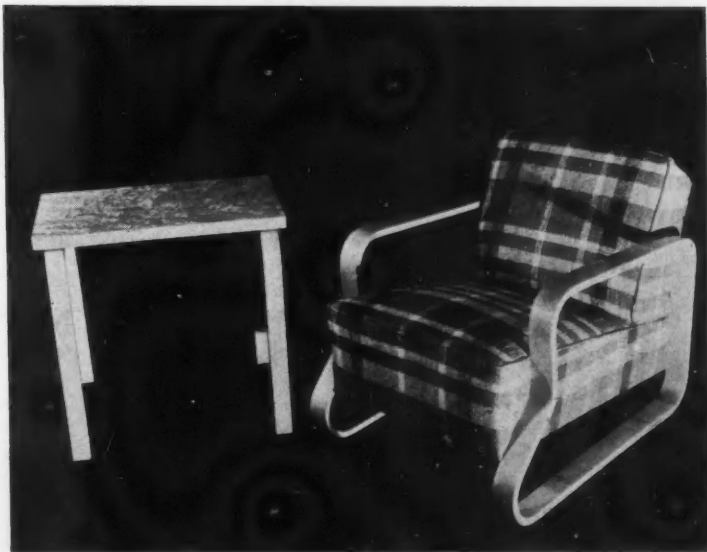




the metals and glass, with special leatherwork. The lines of the old days are repeated again and again, once good always good, while to other tastes the streamlined modern chair is wholly satisfying. Chairs are especially designed and constructed for outdoor living, for the terraces and patios, and are of infinite variety as to design, material and color. Stolid in solid wood, less guarded in wicker and in wrought iron, with smart new metal finishes, upholstered in plain colors or the most vivid combinations.

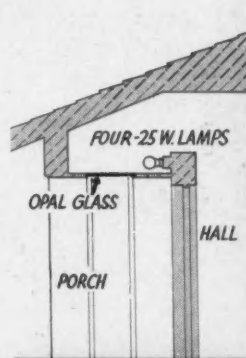
OF TABLES there is no end. They are of every type, for every purpose, and all useful. Coffee tables of varying sizes and in all woods. For the occasional table the term is legion, smoking tables, corner tables, end tables. Tables beautifully carved and inlaid, tables in plain wood and tables covered with leather. There is a gaming table, the top outlined for checkers. Then there is a very useful table, one that may be used in the living room as an occasional table, then by lifting the drop leaves and turning a bit, it becomes a dining table to seat six, or through a mode of extension, twelve. There is the occasional table with the plant recess,

A new influence in bold, simple lines—the modern furniture created by Alvar Aalto, whose fame has rapidly spread beyond his native Finland.



the tilt top table, and the two-tiered table, excellent for corner use, where it may hold the small treasures of a collector.

THE FURNITURE of Alvar Aalto is internationally known, despite the fact that he has worked mainly in his native Finland, a small country far removed from most European centers. Mr. Aalto works in collaboration with his wife, Aino Marsio-Aalto, and their furniture designs are of exceeding interest to American designers, architects and furniture manufacturers. Working largely with plywood he has originated a new process of bending plywood to a degree not previously believed possible. He has worked out a line of chairs, tables, chests and beds in which standardized legs, tops, frames and seats can be used interchangeably. The designs are purely functional, showing a complete understanding both of the user's requirements and of the properties of the laminated wood. The wood generally used is the native birch of Finland, which is a very clear wood with few knots and a hard surface. The veneers for table tops, seats and other large surfaces are rotary cut, producing a figure similar to watered satin.



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F. K. Sampson home, Alhambra. Theodore Criley, Jr., Architect.

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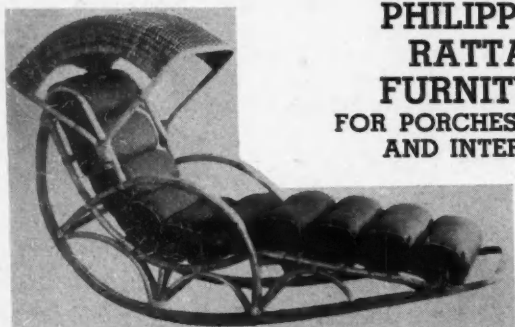
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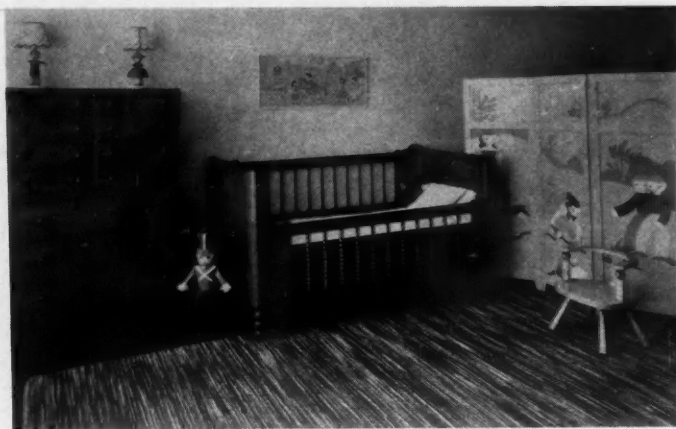
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A modern adaptation of an Early American crib combines simplicity and daintiness of design with sturdiness of construction. From the Little Folk Furniture Shop in Los Angeles.

SMALL FURNITURE for growing children and babies is carefully planned and executed. In general it carries a feeling of sturdiness and is frequently relieved with cut-out and peasant designs. There are small cabinets, with partitions for books and toys, desks with drawers and pigeon holes, posture-back chairs, with slip seat covers in washable materials, chests, imaginatively decorated, and screens of the desired width and height. Low tables with accompanying chairs are a part of the nursery furnishings, the right height for children to climb into. There is even an arrangement by which the table may be locked to the chair if the child is small and is to be fed there.

FLOOR FABRICS grow in interest. The colors seem softer, possibly lighter but generally medium in tone. The reds are popular, in Burgundy, claret and garnet; green tones prevail, especially the Empire green, while blues, usually soft, are prominent. Broadloom may be found in additional colors, listed as mist blue, faun, dusty rose, coral and amber, chartreuse and turquoise. In designs the florals probably lead, with period patterns popular, generally highly styled with some contemporary interpretations. The carved and carved effects in better fabrics are evident. The wilton and axminster groups offer new designs for the followers of the larger rug program for the room. There is a so-called Swedish Modern available, and in contrast the South American hand-knotted rugs. The latter usually simulates a flower garden, a conventionalized floral pattern in the Spanish Colonial manner. The latest Swedish primitive shows a moresque carved design.

DRAPERIES hold the attention of every woman, whether she is making selections for the new house or redoing an old one. The subject is naturally unending, as replacements may be made according to season or mood. And it is a very important one as the amount of light in the room is usually controlled by the curtains, and very frequently the color scheme is developed through the draperies. Thin glass curtains are useful in diffusing light without stealing its vitality and for these muslin, net and marquisette are always popular. In some rooms both

glass curtains and Venetian blinds may be used with good effect, as the latter contribute to ready light control and are useful in ventilation. Draperies may be found, and are used, in practically every known material, ranging from ginghams, the cottons of the South Seas, every grade of chintz to lustrous satins and velvets.

With summer in the offing, why not add a touch of glamour to your outdoor living and entertaining? We suggest new Johnson & Faulkner fabrics, with an Oriental flavor which, our best decorators say, is important in the current trend. An exotic linen, clean white grounds with oversize hibiscus blossoms in sunfast colorings; perhaps a durable awning striped duck in colors brilliant as California sunshine; or the Stella Polaris cretonne, an evening star radiant on dark twill grounds, perfect for white iron furniture; or an underseas chintz, amazing fish hand-blocked amid south seas plant life of sparkling colors, ideal for a garden room. Not to be overlooked are the new textures for those modern minded, and traditionally styled fabrics in today's subtle colorings.

LAMPS in every likely and unlikely place combine utility and beauty, and because of the unending variety need never clash with any scheme of decoration. They range from carved jade and ceramics, through glass, pottery and the metals to wood. In the latter Californians may have a redwood burl standard with the shade in wood fibre. A treasured vase or bowl, not required for flowers, may easily become a lamp under the deft hands of an electrician and suggest memories as well as aid in the reading of romance.

ACCESSORIES grow more desirable and are easily available, as the shops are teeming with them. Decoration knows no geography but selects materials and designs from the limitless corners of the earth. Bowls and brocades, prints and amethyst figuerines, a tray from Persia, as old as the tales of Marco Polo, a deer of Damascus steel, such as was used for the swords of the crusaders, all of these and more may add color to the homes of today. Glass grows in interest in decorative pieces as well as in the table accessories,



The Amymay studio of Pasadena suggests the open cabinet for the room of the small daughter with arrangements for each shelf, which may be changed at will. The screen covered with oil cloth adds the element of utility, since it can be easily cleaned with a damp cloth.

in bowls, so lovely they need no floral arrangement to accent them, and in low open dishes to be adapted to many purposes. There are clear little bubbles of iridescent glass to be used in arrangements, they may be piled on a mirror, floated in water, or the insertion of one in a finger bowl is effective.

SCREENS are valued equally for use and beauty. The placement and use of a screen govern the size, the material and the decoration and in each classification the choice is unending. The beautiful old screens from the Orient or from European centers may be selected or the extreme in modern types. There are low screens and tall screens, screens for doorways, corners, or to divide a large room, while a mirror screen may enhance the size of a small room. Individual taste and the type of house will govern the decoration of the screen, which may range through silks, velvets, brocades, embroideries, tooled and painted leathers. For a terrace or sunroom the woven woods and bamboo screens are useful, as are any of the less formal types. Three and four panels constitute the usual size, but the six and eight panel ones are frequently selected for definite purposes. The whole scheme of the interior may be emphasized by the use of an appropriate screen.

CABINETS grow in popularity with the revival of the corner and the hanging variety. In these days of canny collectors there must be an exhibition locale for treasures and a cabinet proves very efficient. China and glass may be perfectly displayed in the cabinets adapted from the old Colonial bookcases and secretaries, while a highboy or a Dutch cabinet offer drawer space for antique jewelry, choice silver and the dozens of small things that fill a collector's horizon.

TO BARS and the game room the present day hostess looks for decorative divertissement. No matter how formal the house, the bar must suggest—and offer—relaxation. The furnishings and appurtenances may take on originality and individuality. The scheme may be mad, merry or merely gay, but never just staple. Reed, bamboo, rattan, all the varied blonds, iron, even the new bent glass may be introduced, as well as walnut or mahogany, if the old Colonel day of the deep South is to be suggested. The accessories rarely conform to an era, being rather epochal. Glasses may reflect Sweden, linens remind of Ireland, the useful woven mats come from, and are as indestructible as old China. Grass baskets for wafers, chips, dried corn or nuts are woven in color-loving Mexico.



A charming French grouping of an original Louis XVI barometer graced by a pair of Faience urns and a pair of old porcelain figures on a simple fruit-wood directoire commode. From Lawson and Robert in Los Angeles.

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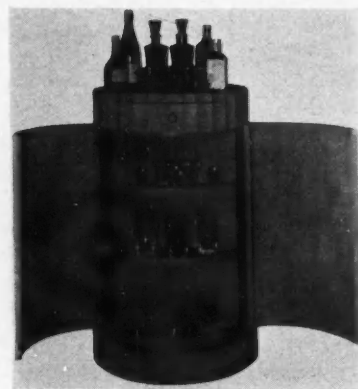
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A modern classic card group in blond wood by Tapp, Inc. The top of the table is leather with chromium bindings. From Harold W. Herlihy in Los Angeles.

IN A BEDROOM the bed assumes the center of interest and may take any form from a studio couch to a four poster, from informality to great dignity. The whole suite may be selected to conform in mahogany, maple, walnut or the bleached woods, or combinations may be made from old pieces and those of modern line. The widest possible latitude may be observed in decoration, in the insertion of velvets, satins and damasks in the bed-frames, as well as in the bedspreads, bolster and pillows. Naturally the furnishings of the bedroom, as well as the whole house, depend on the type of house planned but the selections present no great difficulties as the range of styles is expansive. Striking color schemes may be introduced, particularly in the bed accessories, since new colors and new combinations are now available in blankets, sheets, bedspreads and mattresses. Blankets show many new tones in clear, strong hues, while to use with them are colored sheets also with colored borders.

DESKS, once confined to the library, are invading every section of the home and may follow every trend. A mahogany Sheraton writing table, a Georgian library desk, or a selection from the Regency smaller writing tables are pleasingly Colonial. A sturdy desk is



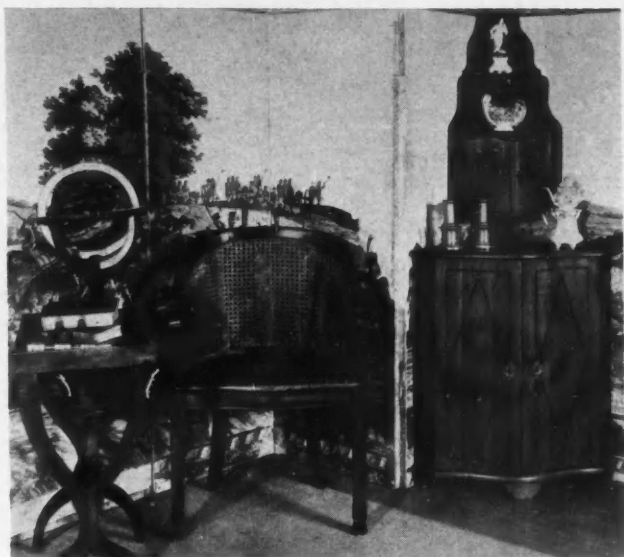
A modern tubular table that opens up disclosing a convenient bar. From Grosfeld House in Los Angeles.

oval with a leather top and an interesting one is sectional in three units.

HASSOCKS AND STOOLS claim an ancient ancestry and are found in all heights and breadths, with chastely embroidered tops or in all-over leather. They frequent the terrace and are found lingering by the livingroom fire. Fireside seats are seen in a combination of wrought iron and brass with leather upholstery. A combination of bent glass and walnut accents the most modern arrangement.



A fine mahogany Georgian breakfront secretary, the upper portion enclosed with brass grille doors. The chair is a mahogany Hepplewhite, covered in a gold stripe damask. From W. & J. Sloane.



Old pieces with grace and texture. A sewing table of wild cherry that dates back to 1798, a corner cabinet and etagere of wild cherry (circa 1770), a directoire desk and table, and in the background an interesting screen made of old French wallpaper of Napoleon in Egypt. From the Ellis Studio in Los Angeles.

PROVINCIAL NOTES

By BETTY GILMORE, A.I.D.

STRANGE as it may seem, French Provincial furniture is more popular with American decorators than with those of other countries. It may be that in it we recognize family resemblances, the simplicity and sturdiness of Early American furniture.

The Provincial furniture of France is, however, more finished and less primitive than American furniture. Its beautiful curves, graceful grooves and panels give a sweeping rhythm not found in any other furniture. Its simplicity is a thing of beauty, giving us almost a reverence for woods, rubbed to a satin patina. Although graceful in line its sturdiness gives us the quality of utility. The furniture has weight; it rests on the floor firmly, yet does not give the impression of heaviness, but of lightness and grace. Even the large armoire with its size and weight has beauty of line. Its popularity at present is due to its adaptability to the homes being built today; the modified Georgian farm house, the English cottage and the French farm house.

In California the use of this furniture has been most successful. If we wish to carry out the typical farm house type, the furniture of the peasant home can be used. The large tables, commodes, chests, armoires and chairs can be used. In a more pretentious home, the more refined furniture is adaptable. Provincial furniture covers a vast variety of styles and a long period, depending on the proximity of the province to the courts, the influence of the climate and the character of the people living in the provinces.

Much has been written on this subject, but briefly the northern provinces of Artois, Picardy and Flanders, with its cold winters demand the heavier type, while in Brittany and Normandy the furniture is more delicate of line. Alsace has its own type of painted furniture. The decorative accessories used in the provinces offer us many opportunities for a variance in decoration.

The word Provincial brings at once to our mind, gingham, quilted calicoes, toiles, home-spun materials, cottons, embroidery on canvas, cross stitch rugs and gros-point rugs. In the simpler homes, walls were whitewashed or of wood painted a gay color, daffodil yellow and green being favorite colors. The large cupboards and cabinets had the inside walls painted the same color as the wall. This was especially true in Burgundy.

The Nobles of the provinces covered their walls with woven tapestries, a style that was duplicated by the middle class, who in place of the expensive tapestries either painted their walls in tempera colors, reproducing the design of a tapestry, or covered their walls with toiles or printed linens of the period.

Provincial beds were always draped in some way. They were set in alcoves, or against the wall. In the colder climates the canopies and side draperies of the beds were heavily lined so that when one retired, every breath of cold air was excluded when the draperies were pulled.

The wood panel walls of the wealthier classes were waxed and rubbed down, while some were beautifully painted. Chairs were upholstered in chenille embroidery, needlepoint, brocatelles and brocades, especially in the neighborhood of Lyons.

(Continued on Page 39)

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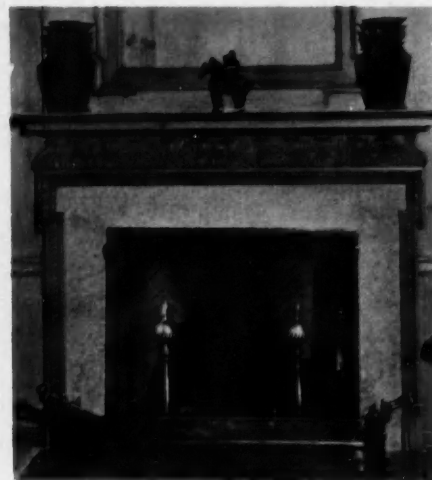
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This lovely fireplace setting is one of the many at the Colonial Shops in Los Angeles. The hand-carved, pine-paneled Georgian mantel sets off the few fireplace accessories with simple elegance. Additional fireplace settings featuring authentic period wood and old marble mantels are shown in the Colonial Shops' new mantel display room.

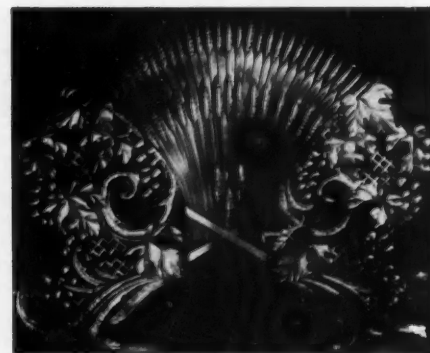
AN INTERESTING news item that affects interior decoration scenes is the fact that the French government is condemning many of its lovely but unsubstantial old mansions and chateaux because of war scares. Feeling that bombs might reduce these landmarks to worthless shambles, France is dismantling some of them and selling many of their features, piece by piece. Colonial Shops in Los Angeles have just received a shipment of fine old marble mantels which have been placed on display at their attractive new mantel show rooms.

FIRE SCREENS are of noble lineage, dating back to ancestral halls, when the logs in a huge open fireplace furnished the only heat. The screens were then, and for many years later, designed to protect the faces of the ladies seated near the blaze. They were of brocade, of embroidered squares, or velvets, mounted on pedestals and could be raised or lowered at will. This type is seen now, and

also a similar idea in screen tables. The tables to be used on either side of a fireplace with the screen section mounted at the ends. Screens for protection against falling logs are ornamental as well as useful, and may be selected in wrought iron, in brass, in aluminum, designed to simulate a curtain and woven as intricately as the armor of the Knights of the Crusade. An Oriental influence may be emphasized by the introduction of a bronze wire screen with the design in strong relief, generally picturing water birds in the reeds, or the loved lotus flowers.

IN METALS copper is seen in new lines and a new finish, the very bright and shining pieces alternate with the old dulled. On a large tray the design radiates in eccentric circles from the center. The aluminums are most ambitious, hand-forged salad forks and spoons, candelabra, sandwich plates, and the two and three tiered hors d'oeuvre tray. Pewter not only holds its own but increases in favor.

A beautiful brass fire mask for a Georgian room, designed and executed by Brackenridge and Taylor of Los Angeles



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THIS MONTH IN THE GARDEN

By J. M. ASHER

MARCH in California is quite unlike most other parts of our country in that it is usually blessed with very mild weather. The temperature both day and night increases, and the lengthening days make gardening a pleasurable recreation. March is a month when those who have been dilatory can still catch up, but there is going to be heaps to do this year. Our heavy rains, while most beneficial, have packed the soil and in numerous places have washed away some of the valuable plant foods. To compensate for this a reasonable amount of fertilizer replacement will be necessary.

To begin the garden month right we think a survey of conditions should be made. The garden charted and notes indicating replacements necessary assembled in a brief but adequate form. From these notes we are better able to work systematically and consequently more quickly. The notes also will enable you to make better selection of plants when you visit the nursery. Nurserymen can be more helpful when the conditions of your garden are properly outlined to them—the soil, whether heavy or light, the size of proposed planting beds, whether sun or shade prevails, etc.

Although March is a good planting month, we should keep in mind that it is about the end of the time for planting deciduous trees and shrubs as well as roses, for all of these begin growing and can no longer be moved bare-rooted with safety. First of all, if you want fruit trees, get them soon and plant. The same applies to rose bushes which have been dug from the field, and they are better and less expensive than when taken from small cans.

The removal of weeds and grasses from planting areas should be thorough now for they will soon grow and rob the soil of its fertility thereby dwarfing the flowering plants.

Mulches such as straw, peat, leafmold and manures should be applied now to avoid drying out from the wind and sun—and often we do have some really warm weather in March.

Flowering plants, of the annual varieties, give us most of our color in California gardens—it is the annuals that we use most for cutting. They cost less and give more in beauty than most anything in your garden, therefore, we can afford to plant them in well prepared beds. This is the time to plant Snapdragons, Calendulas, Larkspur, Primroses, annual Phlox, Verbenas, Pentstemon, Pansies, Violas, English Daisies, early Cosmos, Forget-me-nots; plants of these are available for immediate planting. Seeds of Marigolds, Zinnias, Asters, Cosmos, Larkspur, Phlox drummondii, Virginia Stocks sown now will be ready for transplanting from the seed flats to the flower beds in time for good summer blossoms.

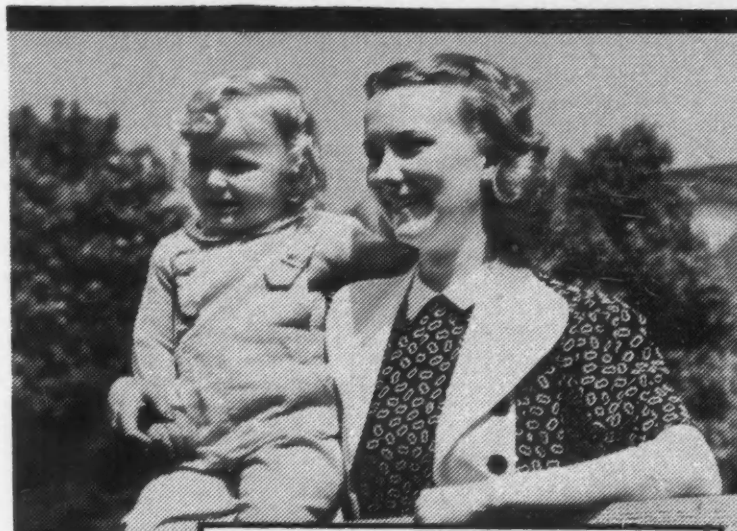
(Continued on Page 39)



SPRINGTIME ENCHANTMENT

ANOTHER Spring is here and in her opulent wake the matchless Kurume Azaleas. So much has been written of their charm, their glorious color and adaptability to the needs and climate of California, that one wonders what can be added to their praises already sung. It is, however, fitting, that in this busy workaday world we once more be reminded of that feast of sheer beauty that awaits those with eyes to see and a capacity of enthusiasm for the lovely things and experiences of life.

One does not necessarily need great numbers of them in order to enjoy their loveliness—place a few near a semi-shady pool where their reflections seemingly increase their number, or know the joy of growing single specimens, either in the garden or as house plants. As such, they have few peers. Use them in floral arrangements and table decorations, wear them in leis and exotic corsages. Their lasting qualities are remarkable.



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An old adobe at Rancho Santa Fe has been restored and enlarged to make a comfortable country home for one of radio's governors, Bing Crosby. Harold W. Grieve, A.I.D., interior decorator.

The Governor's Mansion Was Adobe

AFTER many field trips with the camera, and much reading and research we found not only justification for delight in the beauty and simplicity of the architecture and life of these early times in California but a wealth of material and suggestion for interior and exterior treatment for the restored adobe and its modern adaptation.

The first bit of good luck in our search into early Californiana at the Henry E. Huntington Library was the suggestion of Mrs. Esther C. Waldron that we refer to Mrs. Isabel Lopez de Fages, research historian on rancho locations and titles of old adobes for the Southwest Museum, and to the Bancroft Library where Isabel de Fages has also been a reader. Mrs. de Fages' scorn of the half truths of the careless historian was very refreshing and we found some favorite conceptions delightfully debunked, but always with a more interesting story in the fact than in the fiction.

In 1774 Juan Bautista de Anza's expedition brought to California the first of the officers' wives and their retinues to continue the colonization already well started by the Mission Padres. Among them was Señora Maria Facunda Mora de Lopez (great, great, great grandmother of Isabel Lopez de Fages). With her she brought the youngest of her seventeen children to join his father the third Major Domo of San Gabriel. These delicate sheltered women made the journey from old Mexico over perilous trails by mule back with their chests of linens and personal ward-

By
MARY MAC MILLAN, A. I. D.
and
ISABEL LOPEZ DE FAGES

A fireplace in the mansion of Don Pio Pico built for logs to be placed upright.



robes. One needs only to read the Diary of Pedro de Font who accompanied the expedition to realize the hardships they endured.

The dwellings that these settlers found upon their arrival were very crude. Bancroft describes the first settlement buildings thus: "It is a rude architecture, that of pre-pastoral California, being of stockade or palisade construction, abandoned later for adobe walls. At every mission a line of high strong posts, set in the ground close together, encloses the rectangular space which contains the simple wooden buildings serving as church and dwellings, the walls of which also in most instances take the stockade form . . . The buildings at San Carlos (Monterey, Don Pedro Fages' capital) are somewhat fully described by Father Serra. The rectangular space here is seventy yards long and forty-three wide, with ravelins at the corners . . . with cannon mounted in each. The soldiers' quarters and other rooms within are of wood with mud roofs, except a chapel and room for the visiting friar which are of adobe as is the commandant's house."

It was nine years after the De Anza Expedition, in 1783, that the beautiful and gay young wife of Don Pedro Fages arrived from old Spain and overland through Mexico to join her husband, the third governor of California in Monterey. Doña Eulalia Fages was the first Governor's lady of California. She brought with her many chests and a large retinue. She found a very small "mansion," probably of adobe and at most three rooms.

The floors were tamped earth, the walls and ceilings whitewashed. There were few openings. Beams were of hand hewn oak or redwood as were the frames for the rawhide covered doors. Tables were heavy, pegged together or tied with rawhide strips, benches were made in like manner. Like all primitives there was a charm in these crude furnishings suited to the simplicity of the interiors. Beds were formed of posts driven into the tamped earthen floor, rawhide lacings woven into a crude mesh supported mattresses of wool-filled linen or sail cloth cases. These beds were high off the floor out of the draughts and later had tall posts with netting and other elaborate drapery. Skins and native woven blankets covered the floor. Her gaily painted chests and other personal belongings gave color to the otherwise brown and white scheme. It is interesting to note that at this time and for many generations hereafter walls remain whitewashed and we have more than one mention of white gravel from the river beds introduced into the tamped floors of the interior rooms and patios.

Five years before the first governor's lady arrived in California the first adobe residence had been erected above the flood waters of the river Hondo in San Gabriel by the Mission fathers to house themselves, their grain and their tools while the present San Gabriel mission was being built. Las Tunas or the Purcell adobe as it was later called remained a part of the mission proper until about 1850 and since has changed hands only twice. The Purcell family occupied it for sixty years, entertaining gaily with open house on all fiesta occasions. The old house holds many happy memories for all the country side.

We were hospitably greeted by the new owner, Mrs. A. S. Menasco when we visited Las Tunas and she kindly pointed out the three original rooms. From notes and memo-

In the patio of El Ranchito tubbed trees, flowering vines and gay flowers enlivened the sombre simplicity of this early adobe—not to mention lovely señoritas, handsome caballeros and magnificent mantillas from Old Spain.



A bedroom in Robert Armstrong's house is modern compared to its predecessors but is early enough to have the charm of their sturdy crudeness. Harold W. Grieve, interior decorator.

randa Isabel Fages gave us the following history, "Colonel Lance M. Purcell, former owner searched for a definite mention of the date and at last decided upon the year 1776. An old record in the mission archives to which the signature of Father Palou is appended relates the progress made in building, plantings, increase in herds and vital statistics. A description of the priest's house built in 1776 tallies exactly with all the dimensions of the oldest portion of the adobe.

"Hamilton Rogers, companion of Dedediah Smith who visited San Gabriel in 1828 and who is known to be the first overland traveler from the East coast told of a visit to the priests' house with Padre Sanchez, a five minute walk from the mission.

To the padres' comfortable adobe house, surrounded by trees planted by the priests and their Indian helpers, Doña Eulalia Fages must have come to rest on her journey to Monterey to join the governor in 1783, while her gracious hosts repaired to some less pretentious shelter."

The house boasts thirteen rooms now. From the wide front door, one steps into the zaguan or entrance hall paved with square red tiles. To the left is a large sala or living room, heated by a fireplace whose mantel is distinctly English and undoubtedly was added in the late seventies. From the back of the hall through a passage we stepped down into the padres' room now used as a sunny sitting room. On either side doorways lead into the two other original rooms of the old adobe. All the walls are two or three feet thick and whitewashed throughout. This is one of our most sympathetic and charming examples of reconstructed early adobe.

From the beginning of the Pastoral period, roughly in 1790, the colonists were able to leave the stockades and the extensive development of the ranchos with their hospitable haciendas began. As commerce grew furnishings were brought in and the houses assumed an elegance suitable to the dress and manner of the people themselves. During the first of this period it was not uncommon for the wardrobe to include silks and brocades, Chinese embroideries, laces and linens, and jewels while the interiors of the houses were still in their crudest stage.

Indians were trained to domestic service and the early California lady's life was one of ease and gayety without the hardships usually associated with the pioneering woman. This gentle life combined with the Latin temperament and love of social gayeties soon

(Continued on Page 38)

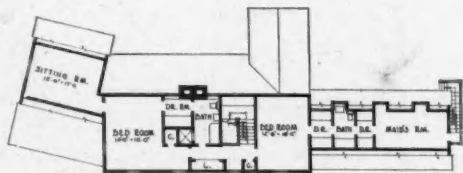


Photographs by Fred Dapprich

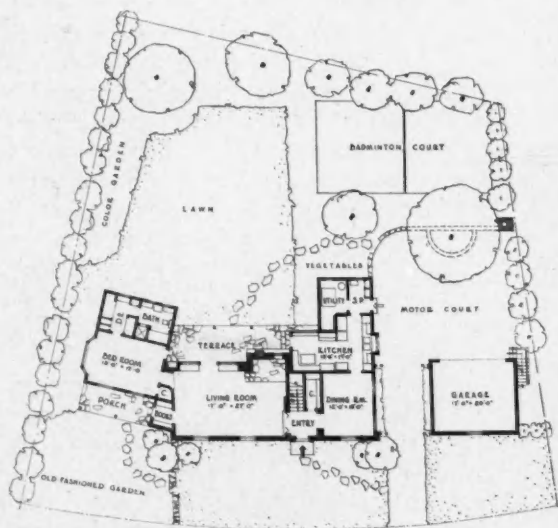
AN ARCHITECT IS HIS OWN CLIENT

THE RESIDENCE OF
MR. AND MRS. WELTON D. BECKET
in Brentwood, California

WURDEMAN & BECKET, ARCHITECTS
SIMANK-SEARCY, A.I.D., INTERIOR DECORATORS



SECOND FLOOR PLAN



FIRST FLOOR PLAN



THIS may sound like an easy job, and probably would be in a great many American cities where certain styles have become traditional, but here in California where functionalism is at war with traditionalism, it was not easy to select a style.

Our prime requisite was functional correlation of rooms, so we began by laying out our desired floor plan and then selected a Pennsylvania farmhouse for style, and found that the uniformity of the layout had given us our every requirement. The simple details and inexpensive materials used throughout also helped to bring the cost of the house within our limited budget. We were anxious to have the house as nearly authentic as possible and had very little trouble getting the desired materials here in California, with the possible exception of the dark colored stone which is so prevalent throughout Pennsylvania. However, we finally succeeded even in this by getting a mason to break up some old tombstones, laying them up with the polished side mortared in. These mixed with some of our native stone gave us the desired effect.

In order to have the interiors complement the exteriors, we felt that some expert advice was needed and accordingly we asked Mr. Ben Simank to be our decorator. He devoted a great deal of thought to selecting just the right furniture and materials and accessories. By using starched cheesecloth and replicas of old calicos for curtains, together with fluff and hand-braided rugs, woven to blend with the color scheme, he has achieved very pleasing results.

In the living room is a replica of an old stone farmhouse fireplace, with a window in one corner, an old settle on one side, on the other a fireside chair with a cobbler's bench for a coffee table between. The room opens onto the rear porch, which seems to bring the garden into the house. In the background is an eight foot couch, the four posts of which were an old maple bed. For a quaint touch, in one corner is an old blue enameled lava bowl, filled with pansies.

The bedroom which adjoins the living room, has as its feature a half tester bed, and a large bay window seat that opens onto the flower garden. The walls are a combination of wood and a quaint floral wallpaper, a cotton reproduction of which we had applied on the tester of the bed.

The kitchen plays a prominent part in our plan, servicing the stone barbecue on the porch as well as the dining room. It is built in an ell shape with an old world atmosphere—delf tile from Holland on the walls; an old copper hood that surrounds the stove and butcher's block; copper pots and cooking utensils; and a breakfast corner with a full view of the garden; and a mellow antique table with chairs, all add to the fine art of gastronomy.

For the dining room, we have found that a sugar pine hutch table, Pennsylvania balloon back chairs and a water bench for a buffet, all set against a background of a wild duck and quail wallpaper, a la Audubon, make it a quaint and simple dining room.

Living in the atmosphere of an Early American home, modernized to the extent of comfort, has done something to my wife and me that is hard to describe. It has been a lot of fun hunting for old things that would fit into our house, and to live, surrounded by mellow old woods that have been in service for a hundred years or more. This modern day has its good points but the old days had their good points too.



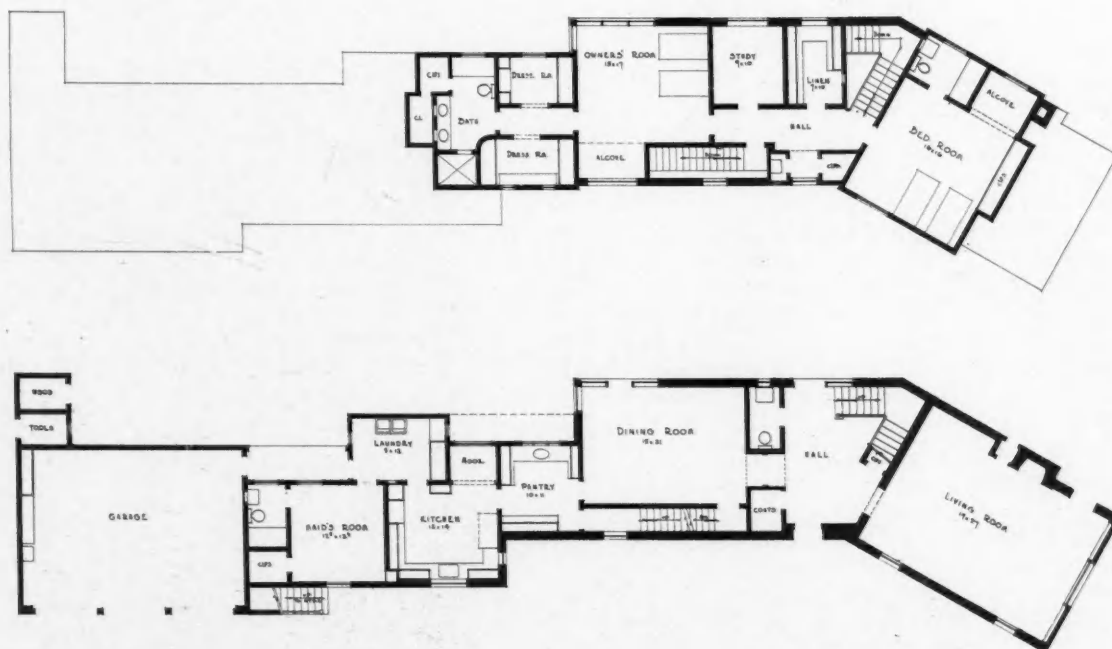


Photographs by Clyde Stoughton

THE RESIDENCE OF
MR. AND MRS. WHEELER CHASE
in Azusa, California

JOHN BYERS, ARCHITECT
EDLA MUIR, ASSOCIATE

MARY MacMILLAN, A.I.D., INTERIOR DECORATOR





The Chase ranch at the foot of the San Dimas Mountains in Azusa is unique in the location of its home-site. To the south a large orange grove stretches to the distant highway, while on the north superb old live oaks shade the broad terrace, swimming pool and garden. The delightful contrast in views past the firm green of the oranges and the soft green of the oaks has been emphasized by the architects through an adroit placement of door and window openings. The owners and architects elected the use of a simple half-timber and stucco style in the design of the house, and there is a pleasant open relation between the house and its surrounding trees and gardens.

Clear garden colors and tones were selected for drapery and upholstery fabrics to further the idea of bringing house and exterior into a unified expression of country living. Textures were kept rough in conformance with practicality, and wood finishes dark and warm. The interior plaster walls are irregularly troweled to a simple uneven finish, the color being introduced in the wet plaster before application.

In the living room the dominant color note is set by a flowered linen in fresh green and rose with slight accents of blue and yellow. This was used for draperies as well as the two large wing chairs beside the fireplace. A deep apple green hand-woven fabric covers the broad sofa facing the fireplace, while the fine old Belter chairs were upholstered in a rose checked taffeta. As a foil for these fresh colors, the walls were keyed down to a soft off-white, and the floor was covered with a rich Dubonnet deep-pile rug. The color scheme developed for the master bedroom suite is a softer and more personal idea in the combination of a pervading quiet peach tone with accents of turquoise. The ruffled draperies of flowered chintz frame the windows with their tapestry of oak boughs just outside. In contrast the guest room was done in a soft blue, with a flowered chintz again completing the garden motif.

Linen was used again in the dining room draperies, this time a warm blue field with a swamp magnolia design in rich cream tones and green. A shrimp pink striped damask covers the Adam chair seats. No floor coverings were used so that the high finish of the handsome dark floor might point up the contrast with the colorful terrace beyond the broad windows.





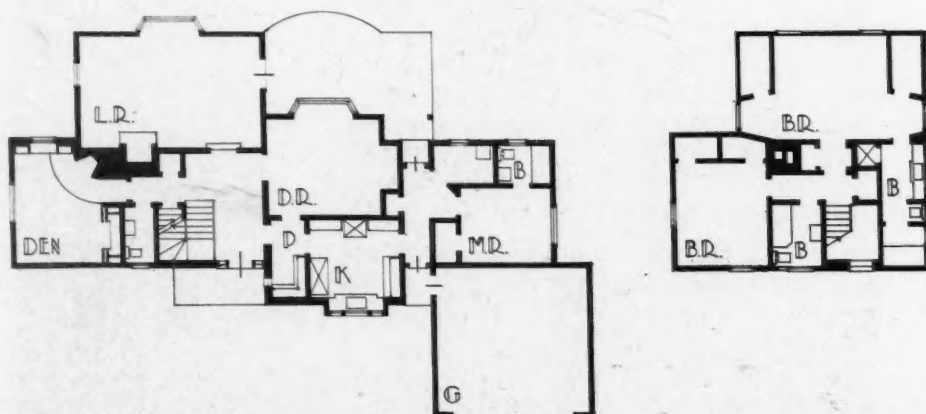
Photographs by Maynard Parker

NEXT TIME I FURNISH MY HOME!

By CARROLL SAGAR, A.I.D.

THE RESIDENCE OF
MR. AND MRS. HAROLD K. CARPENTER
in Brentwood, California

ULYSSES FLOYD RIBLE, Architect
CARROLL SAGAR, A.I.D., Interior Decorator



"MY FIRST home, the one we have just finished, wasn't any fun at all. You know what I mean, running all over town trying to find things that are just what you want, but it really turned out fine and we won't need anything for a long time. However it was so easy anybody could do it and with my experience now I wouldn't have to worry at all.

"In starting we knew we should limit ourselves somewhere, so we obtained a good architect and from a world of ideas told him what we wanted, and then sat back. Naturally he spent weeks working out our problems with us but we only saw him every few days, and finally he was able to give us what we wanted. Really it all seemed very simple—the first thing you know we had our plans—and we were ready to build. After the contract was signed all the men started working, and any little thing that didn't look right, or that we might think of at night, could be fixed by calling the architect, and he would have it all straightened out without any work or worry on our part.

"One day he suggested it was about time we begin to think about a decorator to help with the interiors and a million other details, so we selected one satisfactory to all concerned and then proceeded to tell him all that we had ever dreamed about. There was really nothing to it, he absorbed it all and set to work. In no time we had wall paper, tile, linoleum, finish hardware, lighting fix-

tures, interior finishes, paint colors, layouts of furniture for each room, color schemes for each room, rugs, draperies, lamps, pictures, mirrors, and other things, with a complete detailed budget of the house for every room so that we would know just what we might do to make the house the most complete at the beginning. We then commenced to spend our money in the manner prescribed and it turned out quite complete—but as I said before it was all so simple I could do it again with my eyes closed, and without any help."

And so closes the conversation that the charming lady so graciously consented to let me use for the purpose of illustrating what should be done when a problem of budget arises in the average home—and it does arise in every case even unto the luxury classes—if that is any consolation, which of course it isn't. The problem certainly seems simple enough, and it is, when collaboration and cooperation reach as fine a point as it did in the case of this home. From the point of view of cooperation the owners led all the way because after giving all they could of an idea of what they wanted they very simply stated that those were the conditions, and it was then up to the architect and the decorator to do the rest.

What a splendid example of the challenge which the capable architect and decorator are so willing to accept, knowing that they will have an opportunity to carry out all the things necessary for the making of a successful home.

Every owner should have the kind of cooperation which brings the house to a successful conclusion with the selection of each necessary item included in its proper relationship to total cost, and the purchase made properly the first time, so that no mistakes make costly changes necessary.

As far as the decorator is concerned, he works on all classes of buildings with equal facility, studies out each problem individually, and applies the usual business economy in its purchase and sale, no matter what is needed. This latter being more than ever necessary in the face of present-day competitive work where one no longer waits for the client to telephone and order the house done over in the ensuing fortnight, or gives him *carte blanche* for the completion of a new home.

With this in mind the decorator can properly engage in small or medium house work and make it interesting both for the client and himself providing again the proper principles of business and time involved are considered. These principles make it profitable for the decorator and equitable by all means of comparison for the client because after all, interior design and decoration is still a business although it should be conducted on a thoroughly professional basis, and the decorator is as much entitled to his part in the profit and loss system as any other person engaged in the pursuit of work today.





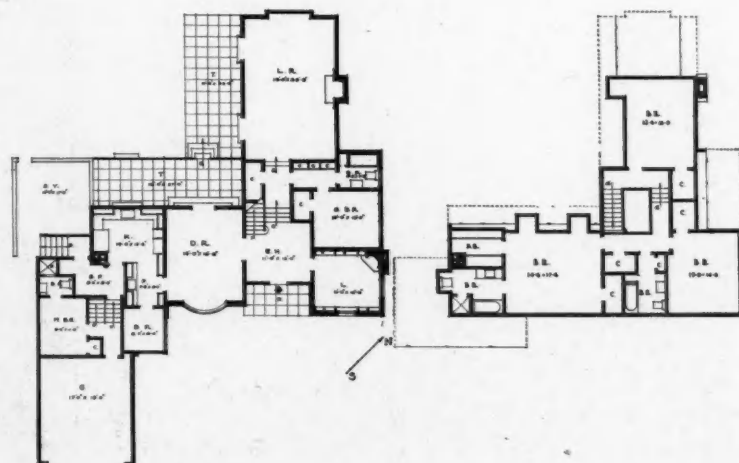
Photographs by McCullach

THE RESIDENCE OF
DR. AND MRS. HAIG MITCHELL
in Piedmont, California

CLARENCE W. W. MAYHEW, Architect
ARTHUR C. MAUERHAN, A.I.D., Interior Decorator
FLOYD HERBERT MICK, Landscape Architect



Built in the style of an English cottage with New England Colonial detail, the first floor is a combination of brick and cement plaster, the second floor is of redwood siding, the roof of red cedar shakes. The floor plan is well planned with the large living room in the rear opening out to the terrace and overlooking the gardens. The interiors are carried out in English 18th Century making a pleasant and hospitable home.



WHY I HAD A DECORATOR

By CAREY WILSON



Photographs by Fred Dapprich

ALTHOUGH for years I have been enthusiastically devoted to my rather fascinating occupation of writing, producing and commenting motion pictures, I have—for the past year and the past year only—been exceedingly loath to go to work in the morning.

Furthermore, I find myself irked, irritated, annoyed and rebellious whenever I learn that the necessity for a "sneak preview" precludes the possibility of my leaving the magnificent marble halls of the Metro Goldwyn Mayer Administration building at the conclusion of a normal day's work; even though *nothing* is

more provocative and exciting than the preview which sneaks a recently completed picture out upon some obscure small town, to project it before a completely unsuspecting audience in order to ascertain the first public reaction of laughter or tears that the aforesaid celluloid was concocted to produce. A sneak preview has all the thrills and fears of a New York City "first night" of a play—plus the added dynamite that very few New York plays cost from \$200,000 to \$3,000,000 before anyone can secure the slightest suspicion of how Mr. and Mrs. John Public are going to respond.

Above a view of the living room with paneled walls, a friendly fireplace, spacious chairs and books that are read. Below a glimpse of the den with globes galore and intriguing maps for wallpaper. Robert Finkelhor, architect. Harold W. Grieve, A.I.D., interior decorator.



Yet these days I receive notice that I am due in Pomona at 8:32 p.m. this evening with grave resentment.

My social life has also been bombed into extinction. You can't draw me out to "Sunday Afternoons" with tennis and cocktails, even with the aid of that well-known old drawing device so frequently mentioned by my Early American Grandmother and consisting of a yoke of oxen and a flaxseed poultice.

From this lament, I imagine you may deduce that I have a new house. I have. That this new house is also a most charming home is of course the reason why I begrudge (that's Grandmother again) every moment I am forced to spend away from its comforting and inspiring loveliness.

This conclusion, in turn, brings us to the subject of interior decorators.

Now, I could with no difficulty at all reveal to you the following reasons for my employment of an interior decorator, as follows:

- (a) I don't know anything about furniture or fabrics.
- (b) I am too busy to decorate my own home.
- (c) My *wife* wanted an interior decorator.
- (d) People will talk.
- (e) You save money in the long run.
- (f) If you really want the right sort of furnishings, an interior decorator will give you what you want.

Unfortunately not one of these reasons has any relationship to the facts in my particular case—not even the last reason, obviously a sound one.

No. I employed an Interior Decorator for my new home for one reason. For one reason only. The reason is that I furnished a house once before *without* an interior decorator.

(Continued on Page 40)



Photographs by Mott Studios

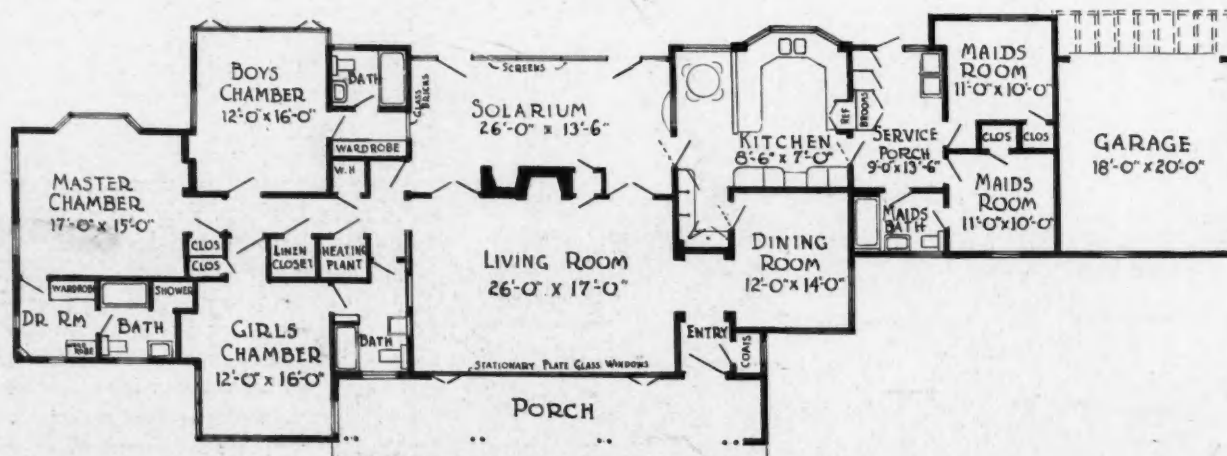
THE RESIDENCE OF MR. AND MRS. W. B. MALOUF

in Palm Springs, California

WESLEY EAGER, A.I.A., ARCHITECT

By CLOTILDE FATMAN, A.I.D., INTERIOR DECORATOR

It was early last Summer when I was invited by the Owners to drive to Palm Springs to "look over" their desert house. Though still in the early stages of construction, I recognized its charm and could visualize the splendid opportunity it offered for interior decoration. During the ensuing months, I gave it a great deal of thought in order to do it justice and express the personality of its occupants. The glow of a setting sun, shadows on the mountains and the grayish white of the desert holly and smoke tree were an inspiration for color schemes. I thought it would be delightful to convert the small entrance hall into a sort of "oasis," which upon entering would be refreshing after a drive or trek across the desert.





It is carpeted with a soft cool shade of green, which also covers the wide expanse of the living and dining room floors. The wall directly opposite the entrance is completely mirrored, magnifying the size of the hall and reflecting a long bamboo trough which is filled with growing plants. The spacious living room opens to the left. The windows are placed to command a beautiful view of the mountains and are draped with a lovely linen, having a mellowed green background with large splashes of yellow tropical flowers. The linen is again repeated on some of the furniture. Other colors have been introduced and are deftly handled on sofas and chairs, and in the use of lamps, pictures and other accessories.

The sectional chairs that form the fireside grouping were made to serve various uses, and being friendly pieces of furniture easily adapt themselves to other groupings. Back of the living room, the doors of which are veiled with bamboo shades, is the solarium which is typical of the desert. Printed linen with exotic floral design shades the windows. A bar, growing plants and the use of bamboo make an ideal setting for this room of many uses. The dining room and bedrooms are effectively though simply treated, creating a harmonious and pleasing atmosphere.





NOTES OF

By ROBERT

THE American woman spends fabulous sums and countless hours in self adornment. No sacrifice seems too great for the satisfactory indulgence of this agreeable pre-occupation. It is an accepted truism that nowhere else in the world are women of all ages and all incomes so sensitive to the pulse of fashion, nor so ingenious in adapting it to their particular style. Too many husbands and fathers have vociferously denounced, and secretly encouraged, the expense and time consumed in this manner to doubt the universality of this feminine foible. Statistics on the sale of women's clothes, accessories, and cosmetics for any single year appall in their enormity.

This can only indicate a consuming desire to appear to the best advantage permitted the individual within the limits of her person and her purse. Would it not be natural to suppose, in view of this acute regard for appearance, that this commendable desire should be carried a step further and applied equally to the home—

At the top is a view of a comfortable living room in modified traditional. Curtains framing a pleasant view are glazed chintz with green and white flowers against yellow background. These colors are maintained throughout the room, enlivened with dashes of lacquer red. Eleanor King, A.I.D., decorator.

In the center is a living room more modern in feeling yet containing many pieces of antique furniture, such as the two French fruitwood chests on either side of the fireplace. The walls are gray grass cloth harmonizing with a gray textured carpet. Armstrong, Carter, and Kenyon, A.I.D., decorators.

The quiet dignity and repose of the sitting room at the bottom is achieved through the tasteful arrangement of antique commodes, mirrors, and candelabras. Walls are chalk white softened with oyster white chenille carpets. The furniture is covered in soft-sea-green satin, contrasting with yellow draperies of raw silk. L. H. Lengfeld, A. I. D., decorator.

A RAGMAN

C. McLANE

the background against which she must most frequently and most intimately appear?

This unfortunately does not follow. Too many women appearing to great advantage in public places return from these triumphant sorties to homes as drab and tasteless as cold gruel. They know the value of a proper setting to display a jewel; the importance of the right hat to complement a face. But oddly enough, a room and its furnishings which can so greatly enhance or detract from the effect of its occupants, is too often fumbled or ignored.

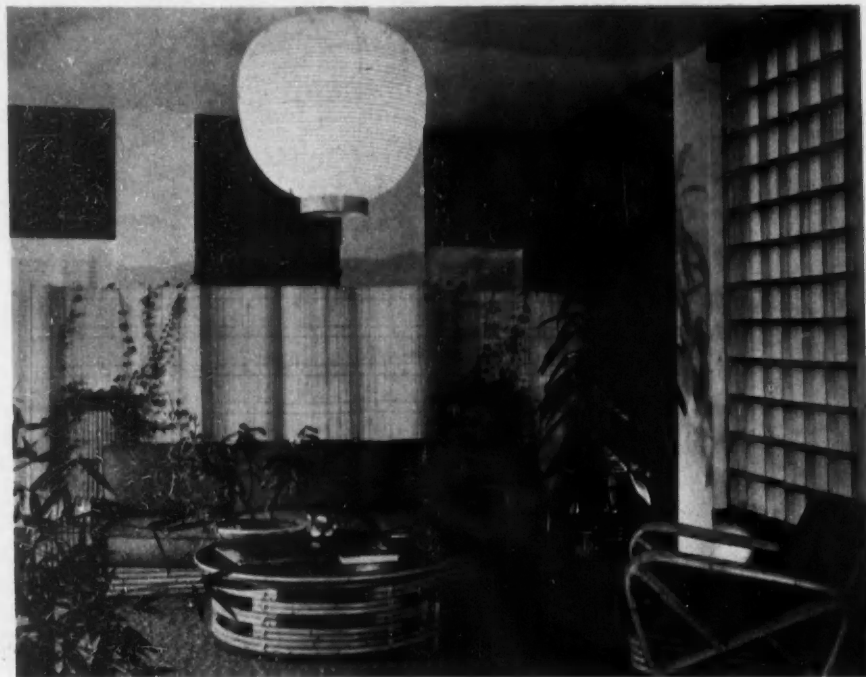
This has not always been overlooked. The Empress Josephine considered interior surroundings so important in this respect that she refurnished a series of rooms for the sole purpose of confounding a rival. Despairing to outshine Napoleon's sister Pauline, she took pains, on one memorable occasion, to discover the color of Pauline's gown, that she might decorate in shades most likely to show the gown to disadvantage.

At the top is shown a modern dining room charming in its simplicity. The walls are paneled with magnolia wood in its natural color and the furniture has a similar finish. The colors of the room are dark crimson and gold. Doris Conner, A. I. D., decorator.

In the center is a more elaborate dining room with a Sheraton table and a set of antique English Regency. The trim and dado are a beige white, the wallpaper a soft shade of blue, the carpet a French smoked blue. Draperies are a French rep of cherry red with a binding and holdbacks of twisted cord. Bartley Cannell, Jr., A. I. D., decorator.

The refined, simple feeling of the dining room at the bottom is brought about by the authentic design of the French Provincial furniture, set off by the lovely scenic paper in tones of old ivory, soft bronze and yellow. The rug color is the deepest tone of brown in the paper. The hangings are in ivory, the striped chair seats carry all of the colors and tie the scheme together. Cheesewright, Mason & Company, A. I. D., decorators.





Photograph by Stuart O'Brien

Above the recreation room in the Toluca Lake home of Mr. and Mrs. Norman McLeod adjoins the living room and is near the pool in the patio. Modern furniture sleek and suave in line is made of natural bamboo with coverings of a hand-woven material in henna. The table top is dark in contrast with the light blond rattan. Dark brown panels contrast with chalk white walls, giving the room life and animation. A huge Chinese temple lantern is unusually decorative and sheds a soft light. Douglas Honnold and George Russell, architects. Paul T. Frankl, A.I.D., decorator.

Below in a modern bedroom, fresh and original, created, by Virginia Conner for Grosfeld House, the focal point is a corner bed standing beneath an architectural canopy built into the ceiling. The bed stands upon a furred rug with rounded corner and directly above is an illuminated corner niche for books and accessories and providing sufficient light for reading. Diagonally opposite is a chaise longue with graceful curved lines. A glass topped coffee table is arranged before the sofa and a mirror topped dressing table is placed before a vast expanse of mirrored wall. The carpet is a luxurious broadloom in desert rose. Deep wood rose, ashes of roses, and eggshell are the soft colors used in curtains, draperies, walls and floor. Indirect lighting is supplied from a perpendicular column and niches in the walls. "Corners" in the room are curved instead of being right angles and the bed, carpet and sofa follow this arc. The furniture combines glass with myrtle burl and sycamore.

I do not say that so diabolical a theory is practiced by present-day hostesses, but the effect is sometimes the same. The unwisdom in this is that many present-day interiors are so bad as to give no woman vantage, including the hostess.

In the more recent past, it may well be said that this phenomenon was due to the prohibitive cost of good interiors. It may be argued with justice that, while the mass-producer of clothing was employing every effort to give smartness to his product, using new fabrics and trimmings (and even stealing patterns in his ardor for the general good) manufacturers of home furnishings were blindly executing abominations. Even those who could afford the best were limited in their selection, confined within accepted periods that may have been wholly unsuited to their character and their pursuits.

But this cannot be said today. To any one who has observed the trend in home-furnishings, the last ten years alone appear revolutionary. Today, not only can the person of means find far greater opportunity for originality and distinction, but the person of every income can share in this renaissance of taste. To limit the field, consider the development of fabrics. This is but one of the ingredients of the decorative ensemble, but indicative of the same exciting progress made in every branch of it.

A comparatively few years ago one paid dearly for good design, for subtlety of color, for unusual weave and textures. It was necessary to look abroad for fine fabrics, or to the very smallest handful of domestic mills. The looms turning out fabrics for mass consumption were concerned with production, not with style. Designs were unimpressive, uninspired, when they were not indifferent copies of indifferent documents. Printing was bad, weaving unimaginative, colors muddy and limited. If you could not afford the best, you more often than not got the worst. The hard blues, rusts, greens, and golds of the so-called commercial manufacturers of that period will long remain a nightmare to the discriminating woman who attempted to buy at moderate cost.

Photographs by Frank Randt



Today this has changed to a remarkable degree. The same manufacturers have become so style-conscious that they have not only raised their standard of taste, but have innovated many fabrics in a low-price range that are more interesting than those available ten years ago in the higher brackets.

The museums have been ransacked for authentic documents for reproduction and intelligent adaptation. Better than this, artists of real merit have been called in to design. Their palette has been so expanded as to embrace almost every hue one could desire.

There was a time when texture was limited even in the best of fabrics. Weaves were conventional and fibres few. Today machinery has been designed to create new weaves, many of these formerly possible only in hand-weaving. All manner of new fibres are being used. Fabrics are woven from glass and from cellophane. Rayon, once the despised step-child of silk, has developed miraculously under experimentation. It can be made with the soft lustre of silk, the feel of wool, the dullness of cotton, or spun into unique effects of its own. Prints today are no longer confined to flat materials, but are available in all manner of textures.

The introduction of screen printing has opened a whole new horizon for the average consumer. Roller prints were set in pattern and harsh in color. Today, through the use of screens, prints are procurable at almost the same cost as roller prints, with all the charm of the old block prints.

To those who need not consider price, and no woman who could afford two hundred for a suit would choose one at thirty-nine fifty, fabrics can be woven or printed to her own order more readily than ever before. In our own California there are facilities for hand-blocking and hand-weaving unexcelled in this country.

The same alertness on the part of those producing every decorative accessory of a home has opened an easy and stimulating approach to decoration. There has perhaps never been an excuse for the woman in an original Schiaparelli to exhibit it in a chamber of horrors. There is no excuse today even for the woman with an adequate Schiaparelli copy to frame it in taupe plush.



Above a bedroom for a young girl is carried out in a simple provincial and directoire manner with warm brown rug and silk curtains and chintz coverings in peach and turquoise. The fruitwood furniture is graceful and light, and to make the room more feminine, painted pieces have been added. The circular bay window is wholly delightful and pleasant. Sutherland and Stanbury, A.I.D., decorators.

Below on the left a guest bedroom has walls of natural grass cloth applied horizontally, the joints covered with small half-round moldings in pewter finish. The rug is a pink brown, slip covers for the beds are of hand-woven raw silk fringed material. Opposite the beds is an antique Chinese dressing table in blue and white. Accessories are antique Chinese portraits, 18th century pottery figures, an antique teakwood table, and on the wall in a specially designed shelf of natural teak and pewter is an 18th century set of eight immortals. Harold Wallace, A.I.D., decorator.

Below on the right a bedroom which might be continental modern. The furniture is a gray lacquer with green leather trim. The floor is covered with green broadloom. The draperies are specially designed hand-blocked silk with reds, greens and blues. The same material quilted is used on the bed. Built-in wardrobes are convenient and spacious. The small table has a mirror top, revolves and has a light inside. A band of light is along the base of the large mirror. Paul Laszlo, A.I.D., decorator.





Photographs by Stuart O'Brien

On the left two views of a playroom that is luxuriously modern in its structural and color harmony. The whole scheme of the room came from an antique Monakaka and a pair of Chinese lanterns. The walls are of English harewood with carved inserts of natural walnut in the Chinese feeling. The floor is gray terrazo with hand tufted rugs especially designed to carry out the Chinese motif. The chairs are upholstered in a coral and yellow chintz. The room is made for entertaining with all of the panels concealing utilitarian objects such as a complete metal and crystal bar, firewood, chairs, bridge tables, etc. Hazel C. Hartman, A.I.D., decorator.

Photographs by Mott Studios



On the right two views of a game room that is modern, practical and pleasing. The walls are off-white, the ceiling blue, the huge bearskin chocolate brown. Colors for the room were taken from the watercolor above the mantel. The built-in window seat is covered in blue curly mohair, the chairs and small sofa in mohair in two shades of beige. The furniture is light, bleached mahogany. Lamps and bar trimming and the metal firescreen curtain are of spun aluminum. The bar opens off the room behind louvered doors and boasts the bartender's mirror and accessories of blue glass. Clifford C. Porter, A.I.D., decorator.

SMALL HOMES OF THE WEST

DECORATING A SMALL HOUSE ON A BUDGET

By BEULAH G. SPIERS, Interior Decorator

Dear Mrs. Maisonette,

So glad that you wrote me concerning the house. After reading your letter I felt you were quite discouraged with your problem of budgeted decoration. Let me go over the house plans with you now, and I am sure that we can come to a happy solution.

You have chosen early California architecture, a type easy to make cheerful and livable, and also one that doesn't demand extravagant furnishings. In decorating any house, large or small, one can make it interesting and individual on a reasonable budget. The important thing is to begin planning your furnishings with your decorator as soon as your architect has turned over the blueprints to your builder.

At the outset, let us choose the colors which you can live with, then we shall consider the pieces of furniture which you own that are to be used; the oak desk, for instance, that belonged to your mother. The lines are still good, and then too, sentiment saves it. The two Victorian chairs, the set of eight Duncan Phyfe dining chairs, the old Boston rocker, and the pieces of Spode are just enough to insinuate a feeling of "age."

When we have chosen the wall color, we will select the rugs, bearing in mind the habits of your family. In your case, we will have to choose a color and quality of rug that stands hard wear, in view of your children and their pets. A wide range of colors can be found in the moderate price coverings. Now comes furniture upholstery, and again we consider wear and tear. Let's find stunning fabrics—soft in coloring and yet rugged. Many are on the market today to meet such budget demands as yours. Upholstered furniture can be dry cleaned just like one's clothes, so lighter tones won't worry us.

Suppose we start with your living room. Let's paint the walls a soft horizon gray, then use the rug I've shown you in a cinnamon tone. By dyeing the draperies to blend with the walls, an exceptionally pleasing effect is gained, and, happily note, we save money! Now that we have the major expense taken care of, we can begin placing our furniture. Remember that we are not planning on making this a period room, so we can insert some adapted modern; we shall call it a contemporary room if you like. We can even take that old oak desk of yours and have it refinished. Then cover the sofa in a gray and coral stripe; choose a comfortable sofa with

plain lines, for it is the curving, intricate designs in furniture that increase the cost. Why not cover the pair of Victorian chairs in a soft gold fabric? They will look most inviting.

Now for "friend husband's" chair. First of all, be sure that it is his chair in every sense of the word. Have him try it, as to its proportions, and have him say "It's comfortable!" It can be comfortable without being costly. Turquoise leather upholstery on this chair would be delightful. There is no end to the effects available with leather, and is now found in all of the colors that the decorators use; the very best point is its wearing quality. The boys can crawl up on the arm of Dad's chair and know that they cannot abuse it. We must also have a chair to suit you—one that you can sit in for sewing or reading. Perhaps a barrel back covered in coral, for that is your color. A pair of occasional chairs are needed, but they can wait.

The lamps, cigarette boxes, and little intimate objects that go toward making a house a home can be picked up here and there within your budget. Perhaps while browsing through a little antique shop you will discover a vase which, with the assistance of an electrician, can be transformed into a lamp of distinction. We want a big coffee table in front of the sofa; this is out-and-out modern, made in a dark wood, and in this way it can be put in the room with the older furniture and be both decorative and useful.

A dado with unique wallpaper is possible in the dining room. There are many interesting things being done in inexpensive wallpapers today. Some of the drawings are copies of very expensive cuts, and the colors are truly beautiful. Since this is a north room, try a

paper with warm shades, draperies of soft apricot tone, and a floor covering in linoleum of tête-de-nègre. We must find a table which is a good copy of a fine old one. It is encouraging to find excellent reproductions of authentic furniture designs at reasonable prices. The dining room which you worried about is beginning to take on an air, especially when you add one of those refreshing plant tables in the bay window, and have gay blooming plants there the year around. The corner cupboard will hold your pieces of old Spode, and incidentally, we can match that for your dinner set in the Spode earthen ware that is reasonable in price.

The master bedroom is often the point of diverging opinions as to its decoration. You probably want frills and furbelows and utter femininity, while your husband upholds nothing fussy. A happy medium can be reached by using a provincial style. First, paint the walls a warm flesh color and use a rose-beige rug. Crisp chintz hangings of dusty rose and chartreuse complete the setting for the provincial styled bed of birch—golden tan and suave. The headboard could be upholstered in a quilted chintz of chartreuse. The box-spring and mattress must be chosen carefully, for the paramount consideration here is, of course, lasting comfort. A pair of slipper chairs, the Boston rocker, and a small desk will complete this room.

We are going to have fun doing the boys' room! I am glad that your architect suggested building in the bunks. They are just the thing. The walls are smart, too, in pickled pine. Scatter rugs on the floor. With the drawers under the lower bunk, all they really need is a pair of pine highboys and a pair of mirrors. Brighten the windows with sailcloth of yellow piped in deep brown, and make the spreads of the same material. They can be laundered over and over and they never fade. What more could they desire than several maps on the long wall, and recessed shelves for their keepsakes along with their favorite books.

So there we have it. Your problem solved, and within a price to suit your budget. A house, which by careful selection of fabrics and by maintaining a pleasing continuity of color, we have made into a beautiful home. Our limitations have made us more sensitive to the complete ensemble, and have made decorating a home exciting, interesting, and in the end, satisfying.

The small home-owner is gradually realizing that an experienced interior decorator can not only guide him in the search for furnishings that will complement both his family and his home, but that a decorator can actually help him save both time and money.

If you are having decorating problems, drop a line to our Small Homes Editor.

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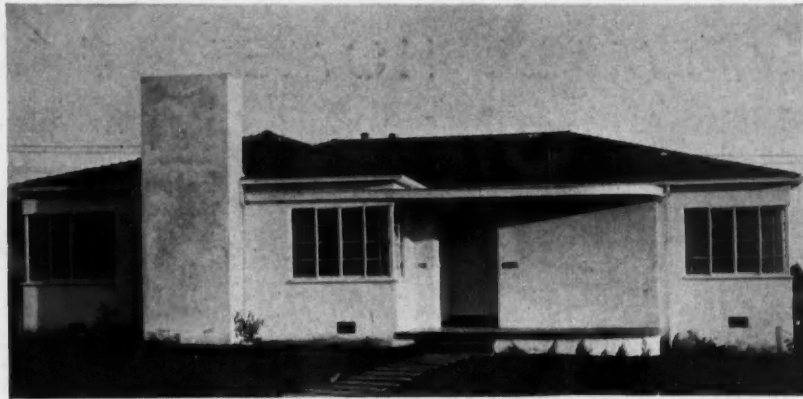
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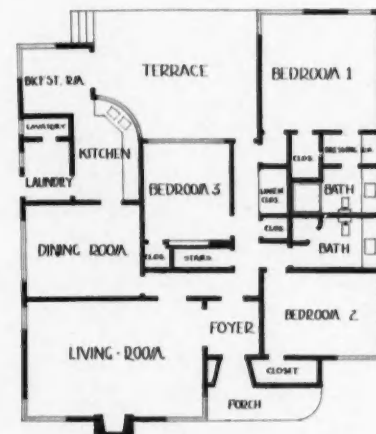
THE NEW WORLD HOUSE

in Glendale, California

PAUL L. BURKHARD, BUILDER

INTERIORS BY BULLOCK'S

A small, severely modern house whose lines will be made pleasant by suitable planting. There are two full baths and the third bedroom opening out onto the roomy terrace is furnished and used as a den. Blond woods have been used throughout to show that modern furniture with a modern background can create the feeling of a traditional home. In the living room, walls are a pale green with a broadloom rug of the same color. Accessories are simple and fabrics light without being delicate and perishable. In the den the walls are covered with grass cloth, the rug a henna rose frieze. At the large window is a Venetian blind with unlined draperies in browns, beige, rust, green and yellow. The box spring and mattress upholstered in green, beige and brown stripes has a sofa back covered with a heavy string material in green. The large comfortable chair is faun colored leather, the small chair is upholstered in a figured, hand-blocked linen.



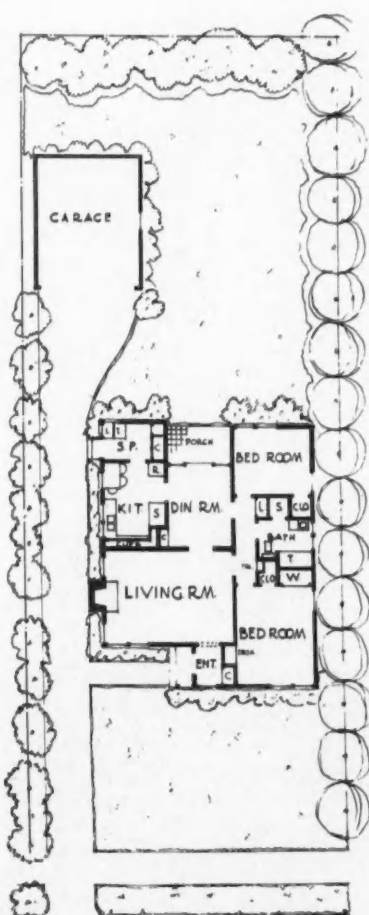


Photograph by Mott Studios

THE HOME OF
MR. AND MRS. SAMUEL WASSERSTROM

North Hollywood, California

KERSEY KINSEY, BUILDER



A small home with wide eaves and a pleasing arrangement of windows. The plan is usual but has interesting details; in the front bedroom is a built-in desk, in the kitchen a corner table and chairs form a handy breakfast nook, the dining room opens onto a small porch which looks out on an expanse of lawn completely enclosed with trees.

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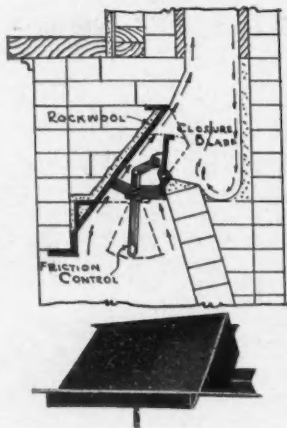


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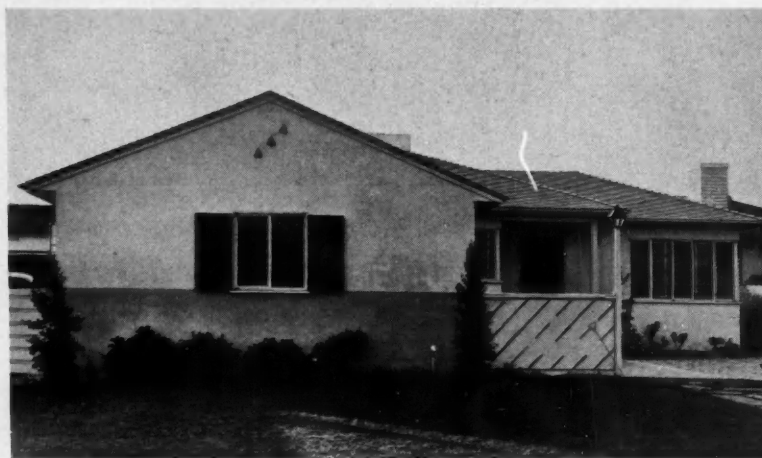
THE APRIL ISSUE

of particular appeal to garden lovers with articles by well known landscape architects and vistas of famous gardens and delightful small ones.

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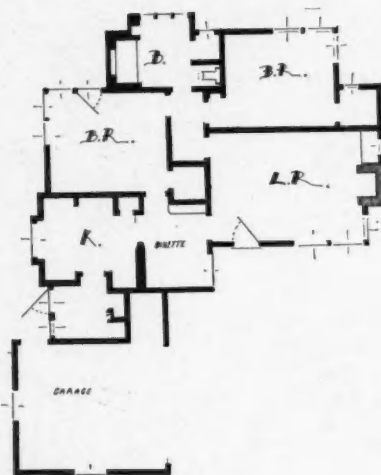
2404 West Seventh Street
Los Angeles, California



A SMALL HOME

in Glendale, California

INTERIORS BY BARKER BROS.



A livable small modern home with two attractive bedrooms and a luxurious bath. The garage connects with the rear porch for wet weather convenience and the whole arrangement is convenient though somewhat confused.



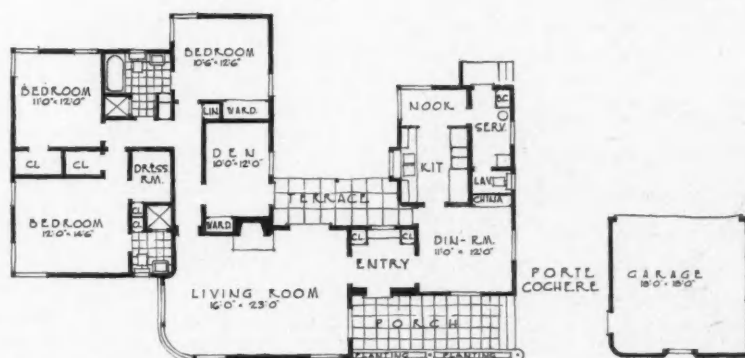
The interiors are unusually comfortable, cosy and well balanced. The furniture is of bleached mahogany of a soft sand finish. In the living room the colors are rich and interesting. A thistle sofa contrasts with chairs upholstered in a straw-gold color. The hearth is wine colored bricks. Walls are a sand color as are the Venetian blinds, while the draperies pick up and combine all the colors. The bedroom is red and white with Monterey furniture in the new rawhide finish. Glass curtains are of open mesh panels, white draperies are striped with red. A red and white textured rug completes a pleasant and distinctive room.



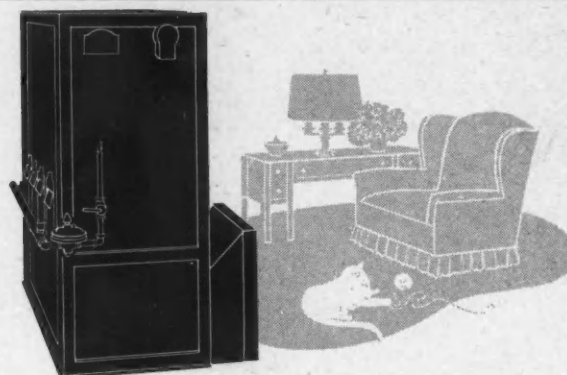
THE RESIDENCE OF
MR. AND MRS. PHILLIP RIEGER
in Lakewood Village, California

MEYER & HOLLER, BUILDERS

Horizontal lines, a flat roof, corner windows, and a large curved window in the living room would satisfy the desires of the most modern-minded. The exterior is white with a blue dado and canary yellow trim. A porte cochere makes a convenient entry to the house and whisks cars through to the service yard. Three bedrooms are of a generous size with one large and one smaller bath. Spacious closets take care of modern wardrobes. A small den is a pleasant room for sewing and other household chores and on occasion can be used as a guest room. An extra lavatory off the service porch is another attractive feature of this home.



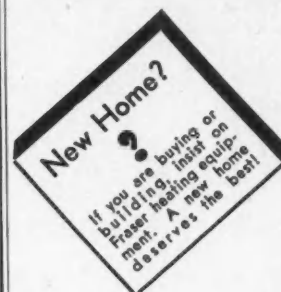
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THE GOVERNOR'S MANSION WAS ADOBE

(Continued from Page 17)

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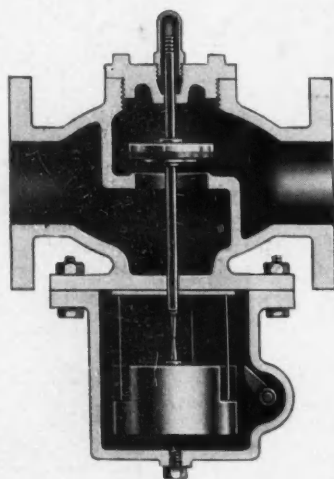
Don Pio Pico, the last Mexican governor of California built his hacienda one mile back from the San Gabriel river looking west across it toward the sunset. This was in 1835. In 1862 when the floods destroyed most of the first San Gabriel mission, one mile of the foreground, two wings and all the forecourt of this old house were carried away. In 1892 the house was deserted and gradually fell into ruin. The contrast between a well preserved adobe like Las Tunas and one long deserted such as El Ranchito is very distressing to all who love the beautiful old buildings.

The earliest portion of El Ranchito as Don Pico named his favorite hacienda, was built in a U shape surrounding a sunny patio with a deep well. Other rooms were added as relatives came to live with this generous patron. After the west wings were washed away the second story was added with dormers. It was at this time that the Mormon settlers in the San Bernardino valley began to supply the Californians with lumber for stairways and paneling and wood floors. It was at this time also that the well designed and executed doors and casings were installed.

In one of the south rooms a small, old fireplace of the second construction still stands. The tall narrow opening gives us an interesting light on the manner of tepee or pyramid arrangement of their wood fires. There was no danger in building their fires thus because of the tamped earth or tile brick floors; if a log fell into the room there was no harm done. All of the rooms are vacant and cold but a visitor can picture it furnished as described by the charming Señora Alvarado Connor, the resident hostess.

"He was ugly though, elegant this last Mexican governor of California," said Señora Connor, "and his wife was as beautiful as he was homely. Her name was Maria Ygnacia Alvarado and they both had a love for the beautiful. The house was sumptuously furnished in rosewood and walnut, the dining service was hammered silver made by his own smithy, the beautiful collection of snuff boxes and clocks was famous throughout California. And, the special delight of all of their guests, was Don Pico's many music boxes. A square piano in rosewood was brought around the horn and damask hung at the windows. The walls were whitewashed every spring and the mattresses were emptied and thoroughly washed and the wool beaten into the soft fluffy comfort anticipated by all the guests of this charming dwelling."

Reconstruction and adaptation of the old hacienda has gone through many phases in California and many beautiful and satisfying examples are a credit to the sympathetic temper and understanding of the owner, his architect and his decorator.



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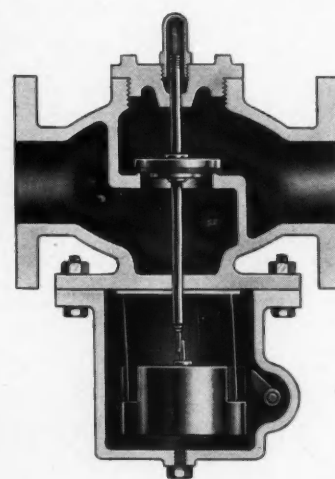
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An early 18th century desk with all the charm of old world craftsmanship, a piece that may be provincial and at the same time extremely chic. From the studios of Celestine Elliott in Westwood.

PROVINCIAL NOTES

(Continued from Page 13)

When the East India prints arrived in France during the middle of the 18th century, and were so popular, the French textile workers, using the cottons and linens of Normandy, developed their own designs.

Oberkampf at Jouy, the most important of the manufacturers, employed artists to make his designs. He adapted them to current history and political celebrities, and the toiles were made for the simpler gentry depicting farm scenes done in a whimsical manner. Dogs, ducks, fowls and foxes were worked in a mythological design. Huet was one of his best designers. Oberkampf's rose and mauve, reds and blues are the most sought after colors in the old toiles. Happy indeed is the person who can find even a small piece of his toile large enough to cover a bed or even a chair.

However, we have gay flowered chintz reproductions of old toiles, small patterned percales and old quilted petticoats to make our modern Provincial homes more or less true to period, and charming in their colorful informality and graceful happy lines.

THIS MONTH IN THE GARDEN

(Continued from Page 15)

We have observed in our travels lately that most of the older gardens have been too thickly planted and that there is an accumulation of materials which would be much better off if the plants were divided and replanted—some of these are, Shasta daisies, a beautiful garden flower but they can be allowed to crowd themselves until they bloom very little; Day lilies, Iris of most varieties, Blue Lily of the Nile (Agapanthus), Coreopsis and Gaillardias—all of these multiply rapidly and should be separated and spread out.

Poinsettia plants should be severely pruned. You can make cuttings of them too, if you like, by using the stronger canes. Cut just below the bud with a sharp knife, and make the cutting long enough to have at least two buds inserted into the ground and leave two above the ground. Always keep the soil moist.

The lawn so important to the home and garden usually requires treatment in the spring. In fact, this is an ideal time to renovate and reseed those devil grass lawns which were allowed to go through the winter without attention. Renovating now will remove the heavy mat of dried runners of the Bermuda and reseedling will thicken the blue grass and clover sufficiently to look well through the summer. The procedure is to get a power machine, to run over the lawn at least twice. First to remove the excess coverage of Bermuda or devil grass then once more to loosen the ground and form a seed bed for the new seed. Next the seed may be sown, using two pounds of blue grass and one pound of clover to five hundred square feet of lawn area. After seeding apply well pulverized manure to cover the seed. Lawns which were renovated in the fall will require an application of commercial fertilizer to improve their color and stimulate the growth.

We hesitate to mention watering after all the rain but some places already are in need of it. Flower beds require an even amount of moisture and light cultivation, so we suggest that you use the hose regularly enough to keep the soil moist.

Vines are beautiful in the garden when well cared for and are unattractive when neglected. Most of them grow rampant and unless they are thinned by proper pruning they become very dense and smother the undergrowth, leaving numerous dead branches. This is easily avoided by seasonal pruning and now is a good time to do it. Frosts are over and there will be no danger to the tender growth even if the older parts are entirely removed.

This is also a good time to plant vines of all kinds. Fences, arbors, and pergolas are greatly improved in appearance by their foliage and flowers and their shade will be most welcome before many months.

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"Goods of the Woods" ©

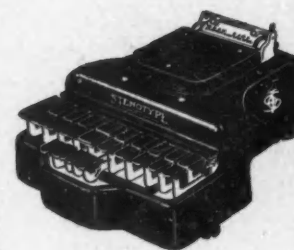
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An 18th century ivory carving of a Taoist Immortal with all the sensitive aloofness of the Far East. From the studios of John C. Bentz in Pasadena.

WHY I HAD A DECORATOR

(Continued from Page 25)

Yes, I have aged, matured, and acquired a little of Grandmother's "hog-sense" since that other house thirteen years ago. On that occasion my reasons for *not* employing an Interior Decorator were somewhat as follows:

- (a) It's a racket.
- (b) They gyp you.
- (c) They give you a highfalutin' looking place, but there ain't a comfortable chair in the joint.
- (d) Why do I need a decorator—don't I know what kind of furniture I want in my own home?
- (e) Anybody can learn all a decorator knows by looking around the shops for a couple of days.
- (f) They want to use antique furniture, and the damn stuff falls apart.

As I said, I did not use an interior decorator on that first house. Every single item of carpets and draperies and furniture and decorations was hand-picked by me, myself, alone. I *loved* every item of it. That's why I *selected* each individual item. So, when the furnishing was completed, I took a good look at the house, and realized that—to use a good old-fashioned word—it *stank!* Candor and honesty force me to reveal that I would much prefer to use the work "*stunk*" in connection with that house, but I am so accustomed to complete observance of those niceties of language ordained by film censorship that I invariably employ gentler words—so I say the house "*stank*."

Consequently, before the final set of blueprints were drawn for my *new* home, I sent out a call for my good friend Harold Grieve. I had known him for many years, and on at least two continents. The same candor and truth, for which I am noted, when such things suit my purpose, prompt me to admit that I had seen nothing about Mr. Grieve's face, form, or haberdashery that implied his knowledge of the proper place to put a spittoon in a drawing-room. But I had been in a number of homes which he had decorated, and which by some strange coincidence—it couldn't have been anything else—seemed to be just the sort of homes I wanted to live in.

So I sent for him—and now you can't drag me out of my home with a yoke of oxen and—but I said that before, didn't I? Did I give Grandmother Wilson credit for the phrase? I did? Then let's go ahead.

I have not won a single argument with Mr.

Grieve since that first day he looked at our blueprints. I have yelled at him. I have screamed at him. I have, with vehemence and a fair vocabulary, traced his ancestry back to that Neanderthal Man whose limited mentality and taste, I insisted, had leaped ten thousand years of intermediate descendants in order to lodge in Mr. Grieve's skull somewhat the worst for wear and decay.

But I have not won an argument. I'm very glad I didn't. My home is very glad too.

The nearest thing to even a compromise is the color of the reception hall panels. From the beginning, I had insisted that Mr. Grieve could have his way about everything else in the house but that I was going to stand pat on yellow panels in the hall. So the hall panels were white. For six months the hall panels were white. Then one morning I wept bitter tears on the shoulder of Mr. Grieve's quite impossible tweed coat, pleading for *any* color hall panels instead of the white. Mr. Grieve compromised by agreeing to paint the hall panels a luscious pale Nile green, which was—as I found out weeks later—exactly the color he had intended for the hall panels from the very beginning. Mr. Grieve has worked that little trick on me several times. Of course, now I realize that Nile green is the only shade the hall panels should be—and I am commencing to believe that I wanted them green all along.

Then there was the matter of the living room lamps. I insisted, gun in hand, that the living room should be lighted by indirect fixtures on top of fluted oak pedestals. Mr. Grieve vaguely hinted that perhaps Early American glass-and-brass lamps might be a satisfactory alternative. Q. E. D.:—We have glass-and-brass lamps in the living room. But we didn't have any lamps at all until Mr. Grieve succeeded in convincing me that my pedestal idea was wrong. Nobody but a cretin would have pedestal illumination, now *would* they? Of course not! That's exactly the way I've felt from the start!

Seriously speaking, there's no sense in repeating instance after instance, each of which inevitably and beautifully resulted in my conversion to the decorator's way of thinking. When I walk into my home now, I am instantly aware that it's exactly the sort of home I want to live in—and I know I would never have had that glorious satisfied feeling without a man named Harold Grieve—or did I mention him before?

Harold doesn't have much trouble with me any more. He socked home the final bit of conviction necessary to reduce me to my own proper place in the scheme—the privilege of paying the bills. He said charmingly one night, "Look, you misguided congenital idiot, would you hire *me* to write a motion-picture scenario for you to produce?"

"Not on your unnecessarily evil face!" I retorted courteously.

"Then why the merry hell should I hire *you* to decorate a house?" he countered deferentially.

That sold me. When I want legal assistance, I go to a lawyer. I'm going downtown tomorrow morning to have an inlay put in—by a dentist. I never even thought of trying to set my own broken ankle a couple of years ago—I called Dr. Eddie Jones. So when I wanted a home, I called on the expert who knows all about homes. He knows more about my home than I do. I only have to live in it—and like it. *He* has to *make* it. He has.

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